

12 PROJECTS TO CELEBRATE SPRING WITH BUNNIES, BLOOMS & BIRDS

SPRING 2023

Primitive Quilts[®]

and Projects

Stitch up
FLOWERING VINES
IN WOOL

APPLIQUÉ AN
ODE TO
COUNTRY LIFE

PIECE A
whimsical
POTTING SHED

Take Time Journal Cover
by Kay Harmon

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Pussy Willow Welcome \$69

*This 6" x 19" rug hooking kit by Yankee Peddler comes with pre-cut hand dyed wool, rug binding,
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Thank you Mom for
teaching us how to quilt!



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WARM HOMESPUN

Greetings

The year's first months are a good time for settling in, reflecting on what's important, and planning for what lies ahead. Whether your plans are for gardening, making a quilt, learning a new skill, or for anything else that requires thought and preparation, chances are good that a kink or two will arise at some point. This is when you'll need to tap into your creativity to bring about a suitable outcome.

In Designer Notes, you'll learn how the artists in this issue tackle their challenges. Our Charitable Cause features an organization that makes plans to ensure young people get the support they need in life. If you plan to do some free-motion quilting this year, check out Ask Jeni, where you'll learn how to make this process flow smoothly.

The projects in these pages represent fitting themes for a new year—smelling the flowers, hope for the future, the beauty of life, and the always-present welcome of home.

We wish you a beautiful start to this promising new year and the creative resilience to handle whatever challenges come your way.

*Judy, Jeni, and Gretchen
(AKA J, J, and G)*



*"Creativity is intelligence
having fun."*

—Albert Einstein (1879–1955),
theoretical physicist, philosopher,
and Nobel Prize winner

Contents

SPRING 2023



56



68



73



50

PROJECTS



A Dash of Spring Flowers

Jeni Gaston 10

Take Time Journal Cover

Kay Harmon 16

The Potting Shed

Deb Eggers 22

Answer the Call

Lisa Burmann 37

Seasonal Sentiments: Spring's Hope

Deanna Hodson 44

My Side of the Fence

Karen Yaffe 50

Country Blues

Julie Porter 56

Chocolate Love Birds

Suzanne Wenzlick 62

What's Up, Buttercup?

Jerome Thomas 68

Winding Wisteria Runner

Katie Solberg 73

Half-Round Pouch

Marushka Volkova 78

Spring Welcome

Tonya Robey 83



37



IN EACH ISSUE

Warm Homespun Greetings	1
Tada!	4
Ask Jeni	6
Book Nook	8
Designer Notes	86
Stitchin' Marketplace	91
Charitable Cause	92
About the Projects	94
Visiting With	96



Tada!

NOTES FROM OUR READERS

A JOLLY SANTA AND FRIEND

I wanted to share what I did with the pattern *Beardnest Santa* by Heather Gavin, from your Winter 2022 issue.

—Jackie Hendricks



APPLIQUÉ PALS

My little wool version of Tonya Robey's *Pumpkin Pals*. I don't do rug hooking so I thought I would make this cute little guy into a wool appliqué. He's too cute to be scary though. Thanks for another issue of wonderful patterns.

—Bunny Clancy

WE LOVE TO HEAR FROM OUR READERS

Please send us photos of your projects made from this magazine or your thoughts on our magazine and primitive fiber arts. We can't guarantee that we will publish all submissions, but we will do our best to capture your voices. Your notes may be edited for style, space, and clarity. Send them to judy@primitivequiltsandprojects.com.



PUMPKIN DASH DELIGHTS

Just love your magazine. This was in your fall issue—*Pumpkin Dash* by Lisa Pengelly. I made it larger and changed some of the leaves and pumpkin colors. I used a pinking rotary cutter blade to make the vines and hand embroidered them on. Can't wait to get quilting on it, but wanted to share how it came out. Keep up the good work!

—Claudia Toenies

This is my version of the quilt on the cover of your Fall 2022 magazine—*Pumpkin Dash* by Lisa Pengelly. I had already made the log cabin and square-in-a-square blocks from a foundation paper-piecing class, so I used them for the center. I loved making the wool appliqué pieces for the border. I love your magazine and plan to make more projects from the many designers you present. Thank you!

—Mickey Wilhoite



A PRAIRIE SPIN

I was gifted a Christmas subscription to your magazine last year, and when my first issue arrived (Spring 2021), I fell in love with Rita's Mercantile by Lisa Burmann. I knew I just had to make this quilt, as I had recently acquired two very large cuts of chocolate fabrics from a quilter who could no longer quilt. I used two different jelly rolls, one by Kim Diehl and the other by Kansas Troubles, in the blocks. Because the coral fabric used in some of the blocks and in the narrow border and binding is called Prairie Rose, I have named my version of this quilt *Prairie Rose*.

I enjoy the look of my newly completed quilt draped across an old wagon on display in my yard.

—Rosemary Carr



Stitch by Stitch



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Ask Jeni



FREE-MOTION QUILTING



Dear Jeni,

I'm trying to do free-motion quilting on my domestic machine. Can you give me some tips to make this easier to do? I find it hard to move my quilt around under the machine.

Thank you,
Sally

Dear Sally,

Thank you for the great question!

Mom and I learned how to do free-motion quilting together in the early 1990s and made small quilts to sell in a booth in a local craft mall together! We sure had a lot of fun doing that sort of thing. We used special gloves that make it easier to move the quilt while quilting. If you're using gloves, you have to take them off to thread your machine; thread sticks to them; and, as for me—I get hot wearing them. So you would need to try them out and see how you like them. I have different tools I prefer.

One product I find useful is the non-skid rubber material that you put in your silverware drawer to keep the utensils from sliding around. Just cut a couple small pieces of it, place the pieces on your quilt, put your hands on them, and quilt. When

you need to move the pieces, just stop quilting and reposition the little pieces to where you want your hands.

My all-time favorite product for sliding your quilt around is Sew Very Smooth polish. (The website is sewverysmooth.com.) It's a polishing kit for using all over your machine base and table surface, making it nice and slippery for moving your quilt around. You just rub it on the surfaces and buff with the little cloth. It doesn't hurt the surfaces in anyway.

Try these two ideas and see how your quilting improves!

Happy quilting!

Jeni

JENI GASTON is one of the three founding sisters of Primitive Quilts and Projects. Throughout her life, Jeni has practiced fiber arts, and she built a career as a designer and quilt shop proprietor. With her sister Gretchen, she launched the online Rug Hooking Store and the Woolen Willow quilt shop. Since closing the shop, she launched woolenwillowdesigns.com, her online pattern shop. She has created hundreds of original projects and published a book with Martingale Publishing. Jeni enjoys dyeing wool; designing quilts, hooked rugs and other wool projects; and spending time with her family.

QUESTIONS?

Whether you are a new quilter or seasoned sewer, we all encounter challenges during the creative process. Send your questions to jeni@primitivequiltsandprojects.com, and longtime quilter and rug hooker Jeni Gaston might address them in a future issue. Letters may be edited for style, space, and clarity.

Solar Flair

Block of the Month
12 Months of Stitching Fun!



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FEATURED READS FOR SPRING



THE SKILL-BUILDING QUICK & EASY BLOCK TOOL

110 Quilt Blocks in 5 Sizes with Project Ideas

By Debbie Rodgers
ctpub.com; \$19.95

Ultra-portable and indispensable, this reference tool keeps the cutting instructions at your fingertips with more blocks, more diagrams, and more practical tips. No quilter should be without the essential toolkit that makes up the block tool, featuring

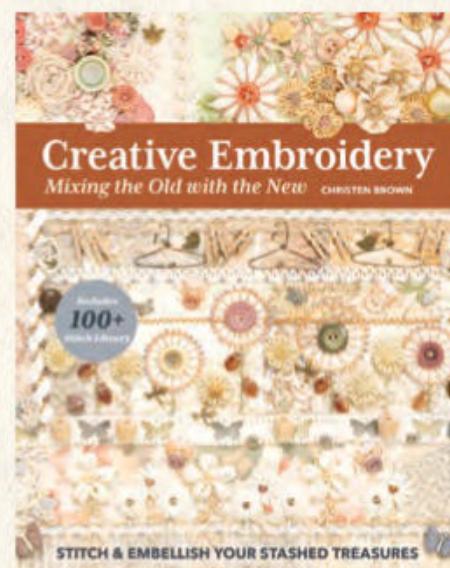
dozens of precut-friendly designs and a complete block index, plus convenient rotary-cutting charts and reference tables. Exploded block diagrams and repeated layouts make construction a breeze. As a bonus, you'll learn how to sew an accurate $\frac{1}{4}$ " seam and create half-square triangles and Flying Geese blocks with ease.

EMBROIDERY STENCILS

Crazy Quilt Seam Design Collection

By Christen Brown
ctpub.com; \$24.95

Create and embroider an endless number of crazy quilting seam designs with this collection of four 4" x 8" durable plastic stencils and instruction booklet from popular author Christen Brown. Designed for crazy quilt embroidery, the stencils feature 90 seam-design motifs to mix and match. Flexible, durable, translucent templates make seeing your fabric and seams easy! Just position the stencil where desired, trace your designs with your favorite washable pen or pencil, and get your embroidery off to a creative and accurate start!



CREATIVE EMBROIDERY

Mixing the Old with the New

By Christen Brown
ctpub.com; \$29.95

Put all stashed, hoarded, and handed-down bits and pieces to creative use! Popular author Christen Brown walks readers through innovative uses for all kinds of embellishments—like lace, vintage linens and hankies, trims and ribbons, buttons of all sorts, and vintage notions—through techniques and projects. If you want to add more unique stash pieces, she provides tips on finding the good stuff, both in person and online. Get tips for taking care of your treasures, from cleaning vintage finds to fiber identification.

DEAR READER

Do you know of a book that might be of interest to our readers? Contact Primitive Quilts and Projects' Judy Williamson at judy@primitivequiltsandprojects.com. Due to space constraints, we cannot guarantee we will feature every recommendation we receive.

CALICO & STICH

Quilts from My Nana's
Treasure Chest

By Sue Stitchbury
quiltmania.com; \$45.00

This book is a perfect evocation of the cozy, charming British cottage and the smells of freshly dried linen! The little girls dressed in Liberty Fabrics appear in numerous projects, both quilts and accessories, adding a touch of uniqueness to the creations.

Quilts, pockets, and sewing accessories are often pieced and highlighted with easy embroideries. Sue also favors delicate pastel colors for her works.



In this book, you will discover 26 nicely photographed projects, as well as their explanations and real-sized templates. You will want to make every single one of these projects: They are just so pretty, fairly easy, and accessible to all, no matter the expertise level!

*We hope your 2023
includes a lot of
relaxing time reading!
-J, J, and J*



Anthropods

Block of the Month
27" x 36"

Fun little 8" square wool blocks
of garden butterflies, dragonflies,
caterpillars, bees, a praying mantis,
and a garden spider!

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DESIGNED BY JENI GASTON
QUILTED BY LYDIA OVERBYE

Finished quilt size: 29" x 38"
Finished block size: 9" square

A Dash of Spring Flowers



PROJECT LEVEL
OF DIFFICULTY



BEGINNER

The Churn Dash block is one of Jeni's favorite blocks to sew, and springtime always gets her excited to plan her flower garden. She brings her flowers inside to decorate, and this beautiful quilt will take its place of honor alongside them for the warm season!

MATERIAL REQUIREMENTS

Jeni chose Essex linen/cotton blend for her quilt.

- ½ yard light linen for blocks
- 1½ yards tan linen for blocks, appliqué background, border, and binding
- 3½" x 25" brown textured wool for basket
- 1" x 22½" light plaid wool for basket scallop
- 6" x 7" dark green textured wool for stems and leaves

- 6" x 14" medium green wool for stems and leaves
- 2½" x 8" light plaid wool for flowers
- 2" x 2½" brown textured wool for flower centers
- 2" x 7" gold wool for flowers
- 1½" x 4" cream herringbone wool for flower centers
- 2½" x 6½" rose wool for flowers
- Wool thread to match appliqué
- Fusible web of choice



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Templates in the Template Insert have been reversed for use with fusible web.

From light linen, cut:

- 18 – 4" squares for HST units
- 4 – 2" x WOF strips for blocks

From tan linen, cut:

- 9 – 3½" squares for block centers
- 18 – 4" squares for HST units
- 4 – 2" x WOF strips for blocks
- 1 – 10" x 28" rectangle for appliqué background
- 4 – 1½" x WOF strips for border
- 4 – 2½" x WOF strips for binding (Jeni chose to cut these larger as the linen tends to fray)

From brown textured wool, cut:

- 1 of the combined Templates A1–A3 for basket



*What a beautiful and
inspiring flower garden!
—J, J, and G*



From light plaid wool, cut:

- 1 of the combined Templates B1–B3 for basket scallop

From dark green textured wool, cut:

- 1 each of Templates C, G, and J for stems
- 1 each of Templates Q, R, Y, Z, EE, and FF for leaves

From medium green wool, cut:

- 1 each of Templates A, B, D–F, H, I, K, and L for stems
- 1 each of Templates M–P, S–X, AA–DD, and GG–KK for leaves

From light plaid wool, cut:

- 1 each of Templates RR–UU for flowers

From brown textured wool, cut:

- 1 each of Templates LL–OO for flower centers

From gold wool, cut:

- 1 each of Templates VV–YY for flowers

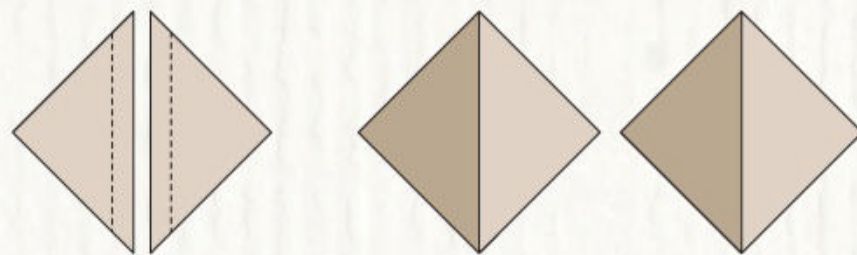
From cream herringbone wool, cut:

- 1 each of Templates PP, QQ, ZZ, and AAA for flower centers

From rose wool, cut:

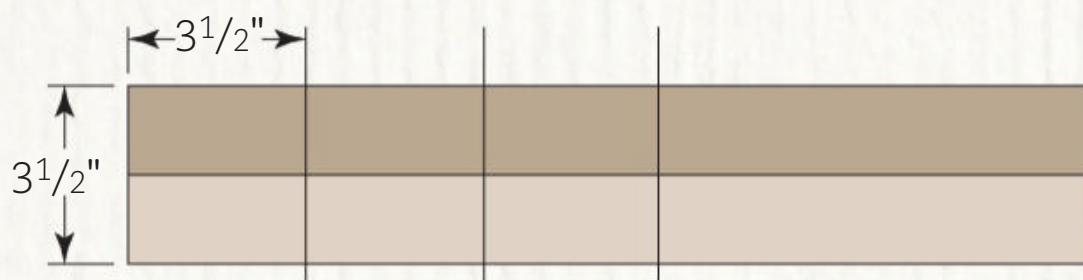
- 1 each of Templates BBB–EEE for flowers

3. Cut on the drawn line of the unit from Step 2 to create two HST units, then trim each to measure $3\frac{1}{2}$ " square.

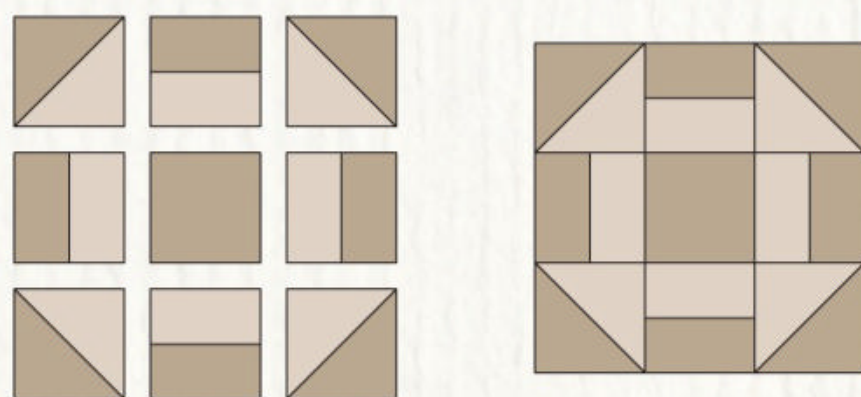


4. Repeat Steps 1–3 to make a total of 36 light/tan HST units.

5. Sew together a 2" x WOF light linen strip with a 2" x WOF tan linen strip to make a strip set. Repeat to make a total of four strip sets.



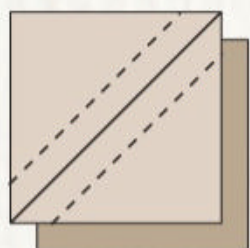
6. Press, then sub-cut to make a total of 36 – $3\frac{1}{2}$ " square bar units.



SEWING INSTRUCTIONS

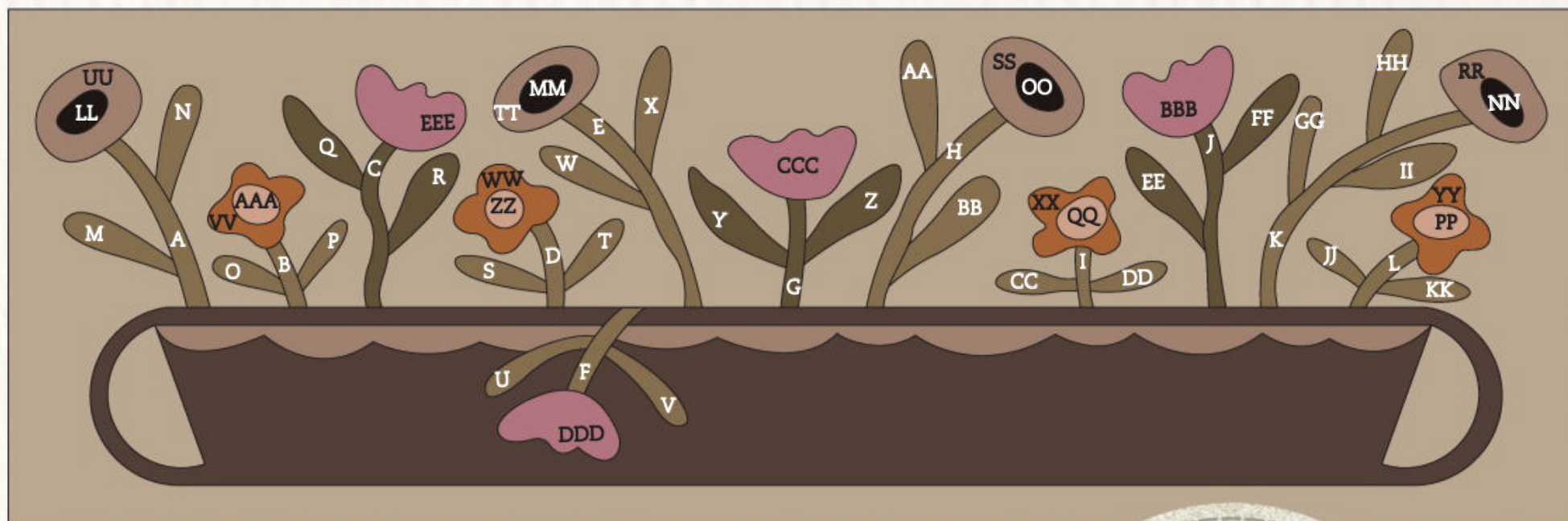
1. On the wrong side of a 4" light linen square, draw a line diagonally from corner to corner.

2. With right sides together, layer a marked light linen square on top of a 4" tan linen square, then sew $\frac{1}{4}$ " from both sides of the drawn line.



7. Arrange the units from Steps 4 and 6 with a $3\frac{1}{2}$ " tan linen square into three rows of three units. Sew the units into rows, then sew the rows together to complete a Churn Dash block measuring $9\frac{1}{2}$ " square.

8. Repeat Step 7 to make a total of nine Churn Dash blocks.



APPLIQUÉ BASKET OF BLOOMS

1. Arrange the basket with scallop trim, stems, leaves, and flowers on the 10" x 28" tan linen rectangle, then fuse in place.
2. Whipstitch each motif to the background with coordinating wool thread.
3. When appliqué is complete, press with steam, then trim to 9½" x 27½".

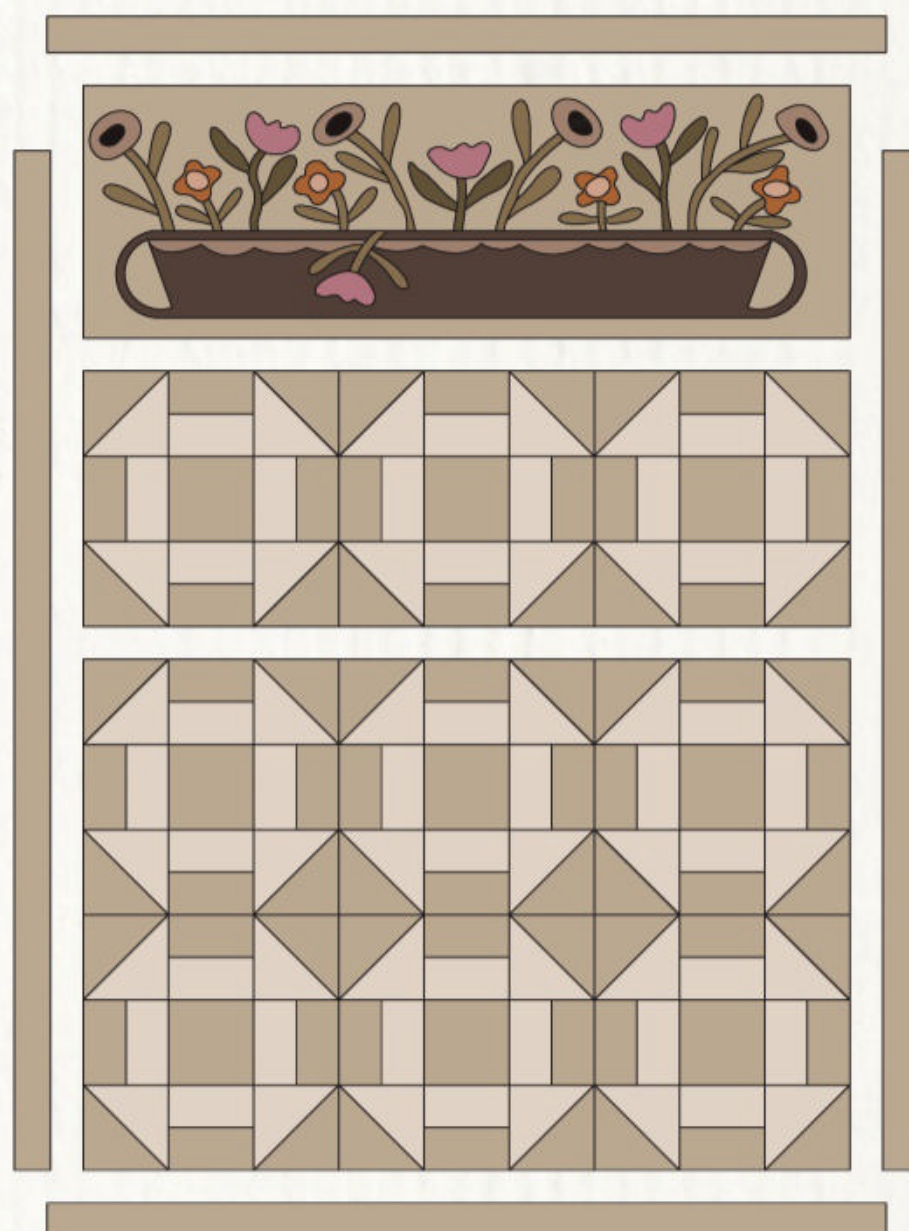


QUILT ASSEMBLY

1. Lay out the nine Churn Dash blocks in three rows of three blocks.
2. Sew the three blocks in each row together, then sew the three rows together.
3. Sew the appliqué banner to the top to complete the quilt center.

Before making the border strips, see if your quilt center matches the measurements below. If not, make any necessary adjustments.

4. Make 2 – 1½" x 36½" tan linen side border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.
5. Make 2 – 1½" x 29½" tan linen top and bottom border strips, then sew those to the top and bottom of the quilt top.
6. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.



ASSEMBLY DIAGRAM



JENIFER GASTON is one of the three founding sisters of Primitive Quilts and Projects magazine. Throughout her life, she has practiced fiber arts and ended up making a career of it as a designer and quilt shop proprietor. She and her sister, Gretchen Smith, launched an online rug hooking business in 2000 and The Woolen Willow quilt shop in 2004. Jeni has created more than 100 original projects and has been published in four magazines. She enjoys dyeing wool and designing quilt, rug, and other wool projects. Jeni lives in Williamstown, West Virginia, and loves spending time with her family: husband Glen, grown children Kristen Taylor and Kris Gaston, and her grandchildren.



Take time
to smell
the flowers

DESIGNED BY KAY HARMON

Finished size: 7½" x 10¾" closed;
15½" x 10¾" open

Fake Time Journal Cover

PROJECT LEVEL
OF DIFFICULTY



BEGINNER

Kay carries a journal with her at all times since she never knows what is going to inspire her. A removable cover allows her to quickly cover a new journal when one becomes filled. Super cute and practical!



MATERIAL REQUIREMENTS

(Kay used Diamond Textiles prints; fabric numbers are in parenthesis.)

- ❑ Fat quarter brown plaid for cover (PRF 784)
- ❑ ½ yard charcoal print for lining and pockets (KC 2924)
- ❑ Fat eighth green print for stem and leaves (PRIM STAR 2638)
- ❑ 7" x 10" brown print for back bunny and front bunny tail (HER 2466)
- ❑ 7" x 10" cream print for front bunny and back bunny tail (PRF 569)
- ❑ 5" x 10" red print for flowers (PRF 506)
- ❑ 3" x 10" pink print for flowers (NIKKO 3825)
- ❑ 5" x 6" taupe print for label (KC 2948)
- ❑ 47" of ½" wide cotton twill measuring tape
- ❑ Threads to match appliqué and for lettering
- ❑ 11" x 17" batting
- ❑ 5" x 6" stitchery stabilizer
- ❑ Micron pen or pencil for lettering
- ❑ Chalk marker

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Templates in the Template Insert do not include seam allowance.

1. Before cutting for the cover, lining, and pockets, measure your notebook. Kay's is 9¾" in height. She recommends using a ½" seam allowance so the height measurement will be 10¾". The front and back covers of her book are 7½" wide and it is ½" deep. Adding the two covers, the ½" depth, and 1" for seam allowance, the length measurement is 16½". The blue outer cover piece and charcoal lining piece will each be cut at 10¾" x 16½" for this size notebook.

2. The sleeves from the charcoal print will be 10¾" in height. They will be folded in half to create the sleeve. You will need two pieces 8" x 10¾" to make the front and back sleeves.

From brown plaid, cut:

- 1 – 10¾" x 16½" rectangle for cover

From charcoal print, cut:

- 1 – 10¾" x 16½" rectangle for lining
- 2 – 8" x 10¾" rectangles for pockets

From green print, cut:

- 26" total of ½" bias strips to make ¼" bias stems
- 18 of Template N for leaves

From brown print, cut:

- 1 each of Templates I–L for back bunny
- 1 of Template H for front bunny tail

From cream print, cut:

- 1 each of Templates D–G for front bunny
- 1 of Template M for back bunny tail

From red print, cut:

- 6 each of Templates A and C for flowers

From pink print, cut:

- 6 of Template B for flowers

From taupe print, cut:

- 1 – 3¾" x 4½" rectangle for label

From batting, cut:

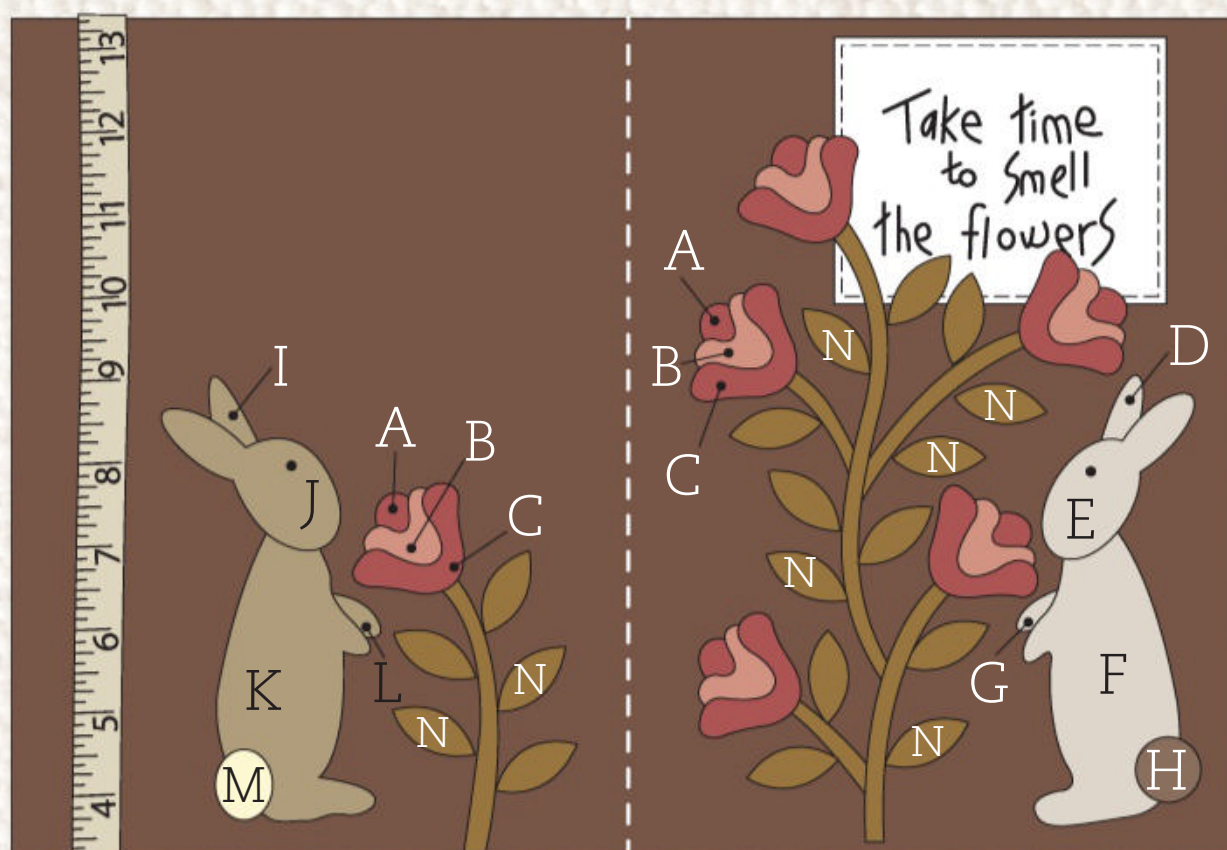
- 1 – 10¾" x 16½" rectangle

From cotton twill measuring tape, cut:

- 3 – ½" x 10¾" strips for back and pocket placement
- 1 – ½" x 15" strip for bookmark

SEWING INSTRUCTIONS

1. Use a Micron pen or pencil to transfer the lettering to the taupe print. Iron stitchery stabilizer to the back side of the fabric. Use a backstitch to stitch the lettering.
2. Find the horizontal center of the journal cover unit. This is the center of the spine. Use a chalk marking tool to draw a vertical line from top to bottom. This will assist with appliqué placement on the front and back covers. Take care to leave a ½" seam allowance around the perimeter and the ½" at the center for the spine.
3. Arrange the lettered rectangle, the bunny, and flower stem on the right side of the cover print and stitch the appliqué shapes in place.
4. Stitch a running stitch approximately ⅛" inside the label's perimeter.
5. Measure 1¾" from the left edge of the back cover, then draw a vertical chalk line from top to bottom. Lay a ½" x 10¾" strip of cotton twill tape so the left side of the tape is on the drawn line, then stitch the measuring tape in place.
6. Arrange the bunny and flower stem on the back side of the cover and stitch them in place.



ASSEMBLY DIAGRAM



**Kits Available
\$24.95 + shipping**

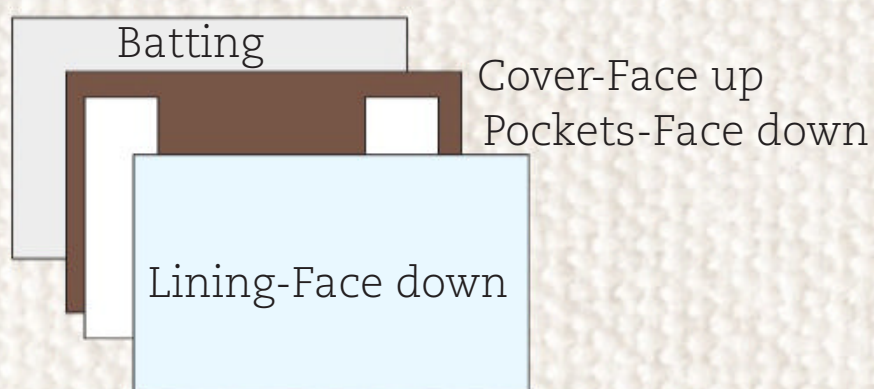
Kit includes the journal,
fabric, twill measuring tape,
and stitchery stabilizer.

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MAKING THE POCKETS

1. Press the sleeve units in half to create two pieces that measure 4" x 10 $\frac{3}{4}$ ". Topstitch $\frac{1}{8}$ " from the folded edge on both pockets.
2. Measure 1" from the folded edge of each pocket and draw a vertical chalk line. Lay a $\frac{1}{2}$ " x 10 $\frac{3}{4}$ " strip of cotton twill measuring tape on the drawn line, then stitch in place.
3. Position the $\frac{1}{2}$ " x 15" cotton twill measuring tape face down at the top edge, centered over the line drawn at the spine. Pin or baste in place.
4. Place the batting on a flat surface, then place the front cover right side up on top of the batting.
5. Position the pockets over the unit from Step 4 with the tape measure face down.
6. Finally, place the 10 $\frac{3}{4}$ " x 16 $\frac{1}{2}$ " charcoal lining unit face down. Pin around the entire sandwich.



*Removeable covers
are a terrific way to
express your style!*
—J, J, and J

7. Begin sewing on the bottom edge between the two pockets. Backstitch to reinforce your starting stitches.
8. Sew around the outer perimeter of the journal cover, leaving approximately 3" open for turning right side out. Backstitch the ending stitches.
9. Clip all corners, then turn right side out.
10. Press all seams, folding under the edges left open for turning. Sew the opening shut.
11. Insert the notebook into the completed cover.



KAY HARMON'S earliest memories of sewing are of watching her mother make the family's clothing on her treadle sewing machine. She learned to sew on that machine and still has it. In 1999, she took her first quilting class after retiring from 21 years in the Air Force, but it wasn't until she learned to appliqué that she really embraced quilting. Most of her quilts are appliquéd with a bit of piecing. Kay and her husband live in Springdale, Arkansas.

DESIGNED BY DEB EGGERS

Finished quilt size: 65" x 74½"

The Potting Shed

PROJECT LEVEL
OF DIFFICULTY



ADVANCED

Deb isn't much of a gardener, so she quilted a flower bed this season! This project gives you a cute little shed, out-of-control flowers, beautiful pots, and lovely blue birds. We can just imagine the sweet songs and wonderful smells!

MATERIAL REQUIREMENTS

- ❑ 4¼ yards light tan tone on tone for background
- ❑ ⅓ yard each of four small blue prints for flowers (one light blue with brown, two medium blues, and one dark blue)
- ❑ ¼ yard medium blue tone on tone for door and bird bodies
- ❑ ⅓ yard dark blue solid for bird wings
- ❑ ⅓ yard medium brown print for potting shed
- ❑ ⅓ yard cream solid for windows
- ❑ 4" x 8" light tan tone on tone for sign
- ❑ ¼ yard dark brown tone on tone for potting shed and pots
- ❑ ⅓ yard medium brown tone on tone for pots
- ❑ ⅓ yard each of 3 brown with blue prints for potting shed, pots, and leaves
- ❑ ⅓ yard sepia tone on tone for stems and leaves
- ❑ Fat eighth each of three golds with small print for sun and bird beaks (one light, one medium, one dark)
- ❑ ⅓ yard brown print for binding
- ❑ 4 yards fabric of choice for backing
- ❑ Threads to match appliqué
- ❑ Brown and blue perle cotton for words and pot
- ❑ Freezer paper
- ❑ Sulky Tear-Easy interfacing
- ❑ Foundation paper for paper piecing
- ❑ Cardstock paper
- ❑ Add-a-Quarter ruler



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Since there are so many pieces to cut, it is highly recommended you organize them into groups. For example: paper-pieced large and stacked pots, pieced flowers and leaves, Star Block sun, potting shed, appliqué flowers and birds, and border flower and leaves. Cutting from the background print is listed to get the best use from each strip. Because of this, not all units for a section are cut within the same strip.

From light tan tone on tone, cut:

- 1 – 21½" x WOF strip, then sub-cut into:
 - 1 – 21½" square for background below sun block
 - 1 – 9½" x 12½" rectangle for background at right of sun block
 - 1 – 6½" x 8½" rectangle for below stacked pots
 - 1 – 5¼" square for sun block QST units
- 1 – 15½" x WOF strip, then sub-cut into:
 - 1 – 15½" square for flower background above potting shed
 - 2 – 5" x 15½" strips for each side of square above potting shed
 - 1 – 10" x 15½" rectangle for background at right of third large pot
- 1 – 8½" x 30½" rectangle for top of right quilt section
- 1 – 7½" x WOF strip, then sub-cut into:
 - 1 – 7½" x 12½" rectangle for left of bottom large flower
 - 1 – 2½" x 7½" strip for right of bottom large flower
 - 1 – 2½" x 6½" strip for right of bottom small flower
 - 1 – 5½" square for below far right leaf
 - 1 – 4½" x 5½" rectangle for below middle leaf
 - 4 – 4½" squares for sun block corners
- 1 – 6½" x WOF strip, then sub-cut into:
 - 1 – 6½" x 35½" strip for above stacked pots
- 4 – 5½" x WOF strips, then sub-cut into:
 - 48 – 2½" x 5½" strips for border flowers
 - 2 – 5" x 5½" rectangles for side flower border spacers
 - 2 – 5½" squares for top and bottom flower border spacers
- 2 – 4½" x WOF strip, then sub-cut into:
 - 2 – 4½" squares for slant of roof ends
 - 2 – 2½" x 4½" rectangles for ends of roof
 - 2 – 3½" x 8½" for third large pot background
 - 2 – 2½" squares for third large pot base background
 - 1 – 4½" x 24½" strip for background above third large pot section
- 5 – 3½" x WOF strips, then sub-cut into:
 - 1 – 3½" x 6½" rectangle for left of bottom small flower
 - 2 – 3½" x 5½" rectangles for above leaves
 - 4 – 3½" x 8½" strips for large pot backgrounds
 - 4 – 3½" squares for leaf backgrounds
 - 4 – 2½" squares for pot base backgrounds
 - 20 – 1½" x 3½" strips for border flowers
 - 38 – 2½" x 3½" rectangles for border flowers
- 1 – 3" x WOF strip, then sub-cut into:
 - 2 – 3" x 7" strips for sides of small pot
 - 4 – 2½" squares for sides of small stacked pots
- 7 – 2½" x WOF strips, then sub-cut into:
 - 2 – 2½" x 18½" strips for sides of potting shed
 - 2 – 1½" squares for right and left outer edge of roof scallop
 - Set aside six strips for inner border.
- 10 – 1½" x WOF strips, then sub-cut into:
 - 3 – 1½" x 10" strips for pot backgrounds
 - 5 – 1½" x 5½" strips for small flower and leaf backgrounds
 - 16 – 1½" squares for flower and leaf corners
 - 192 – 1½" squares for border flowers

From four small blue prints for flowers, cut:

- 1 – 1½" x WOF strip from each for center pieced flowers, then sub-cut into:
 - 5 – 1½" squares light blue for small flower center and round 2 of large flower
 - 2 – 1½" x 3½" strips light blue for round 2 of large flower
 - 2 – 1½" x 5½" strips light blue for round 2 of large flower
 - 3 – 1½" squares medium blue #1 for large flower center and round 1 of small flower
 - 2 – 1½" x 3½" strips medium blue #1 for round 1 of small flower
 - 4 – 1½" squares medium blue #2 for round 2 of large flower
 - 2 – 1½" x 5½" strips medium blue #2 for round 3 of large flower
 - 2 – 1½" x 7½" strips medium blue #2 for round 3 of large flower
 - 6 – 1½" squares dark blue for round 1 large flower and round 1 of small flower



- 4 – 1½" x 3½" strips dark blue for round 1 of large flower and round 2 of small flower
- 2 – 1½" x 5½" strips dark blue for round 2 of small flower
- 4 – 1½" x WOF strips from each, then sub-cut into:
 - 12 – 1½" squares from each for border flower centers
 - 24 – 1½" squares from each for round 1 of border flowers
 - 24 – 1½" x 3½" strips from each for round 1 of border flowers
- 8 of Template B from light blue print for large appliqué flower petals
- 7 of Template B from medium blue #2 for large appliqué flower petals
- 1 of Template M from medium blue #2 for appliqué bud

From medium blue tone on tone, cut:

- 4 of Template D for bird bodies
- 1 of Template E for bird body
- 1 – 4½" x 8½" rectangle for door

From dark blue solid, cut:

- 4 each of Templates F and G for bird wings
- 1 of Template H for bird wing

From medium brown print, cut:

- 1 – 6½" x WOF strip, then sub-cut into:
 - 2 – 6½" x 9½" rectangles for potting shed
 - 1 – 4½" x 8½" rectangle for between windows
- 1 – 2½" x WOF strip, then sub-cut into:

- 2 – 2½" x 7½" strips for beside windows
- 4 – 2½" squares for making window points
- 2 – 1½" x WOF strips, then sub-cut into:
 - 2 – 1½" x 20½" strips for top of lower and upper levels of potting shed
 - 2 – 1½" x 8½" strips for right and left of door
 - 2 – 1½" x 3½" strips for right and left of potting shed sign
 - 10 – 1½" squares for scalloped roof

From cream solid, cut:

- 1 – 2¼" x WOF strip, then sub-cut into:
 - 4 – 2¼" x 3¼" for bottom window panes
 - 4 – 2¼" x 4¼" for top window panes

From light tan tone on tone, cut:

- 1 – 3½" x 6½" rectangle for sign

From dark brown tone on tone, cut:

- 1 – 4½" x WOF strip, then sub-cut into:
 - 1 – 4½" x 20½" strip for roof
 - 2 – 1" x 4½" strips for horizontal window bars
 - 2 – 1" x 4¼" strips for upper vertical window bars
 - 1 – 2½" x 9½" strip for third large pot base
 - 1 – 2" x 9½" strip for third large pot rim
- 1 – 1½" x WOF strip, then sub-cut into:
 - 3 – 1½" x 8½" strips for around door
 - 2 – 1" x 3¼" strips for lower vertical window bars
 - 1 – 1½" x 6½" strip for stacked pot rim

From medium brown tone on tone, cut:

- 1 – 2½" x WOF strip, then sub-cut into:
 - 2 – 2½" x 9½" strips for pot bases
 - 2 – 2" x 9½" strips for pot rims
- 1 – 2" x WOF strip, then sub-cut into:
 - 1 – 2" x 6½" strip for stacked pot rim
 - 1 – 1½" x 6½" strip for stacked pot rim

From three brown with blue prints, cut:

- 1 – 2½" x WOF strip from one print, then sub-cut into:
 - 6 – 2½" x 4½" strips for roof scallops
- 1 – 5" x 7" rectangle from one print for stacked pot
- 2 – 2" x 7" strips from two prints for stacked pots
- 1 – 7½" x 9½" rectangle from each for large pots
- 24 each of Template I and Template I reversed from a variety of the three prints for border leaves

From sepia print, cut:

Note: Deb recommends cutting in this order to make the best use of this print.

- 1 – 13½" square for large flower calyx Template A
- 46" total of 2" bias strips for long stem
- 16" total of 1" bias strips for stem
- 4 – 3½" x 5½" rectangles for leaves
- 1 – 1½" x 5½" strip for stem
- 1 – 1½" x 11½" strip for stem
- 1 of Template L for bud calyx
- 2 each of Template J and J reversed for leaves
- 4 each of Template K and K reversed for leaves

From three golds with small print, cut:

- 2 – 5¼" squares dark gold for sun block QST units
- 4 – 1½" squares dark gold for sun block center ring corners
- 4 – 1½" x 2½" rectangles dark gold for sun block Flying Geese units
- 1 – 2½" square medium gold for sun block center
- 8 – 1½" squares medium gold for sun block Flying Geese units
- 1 – 5¼" square light gold for sun block QST units
- 5 of Template C for dark gold beaks

From brown print, cut:

- 8 – 2¼" x WOF for binding

TIP: Remember to use a small stitch length on your machine when foundation piecing for easier paper removal. These units have been cut oversized to ensure the space is easily covered. Primitive Quilts and Projects' Jeni Gaston has made a foundation piecing tutorial on YouTube. You can find it by going to www.youtube.com/@PrimitiveQuiltsandProjects.

SEWING INSTRUCTIONS

Note: Throughout this project, it will be very helpful to refer to the Quilt Assembly Diagram to ensure all is put together correctly and in order.

PAPER-PIECED FLOWER POTS

1. Make three copies of the large pot template page A. Two are for the left side pots. Set aside the third until you begin working on the right side of the quilt.
2. On the backside of the printed copy, lay a 7½" x 9½" brown with blue print rectangle, right side up. Make sure it completely covers the outline of your template.
3. Position a 3½" x 8½" light tan background rectangle, right sides together, at the same angle as the line between 1 and 2, extending ¼" beyond for seam allowance. This is the sewing line.

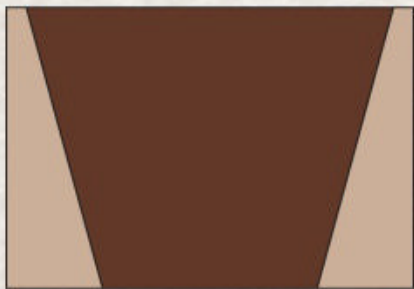


4. Pin the fabrics in place, then flip the template over so you can see the lines. Sew on the line between sections 1 and 2.
5. Flip again to ensure sections 1 and 2 are covered before trimming. Press, then trim using the Add-a-Quarter ruler.



6. Repeat Steps 3–5 to add another $3\frac{1}{2}$ " x $8\frac{1}{2}$ " light tan background rectangle, sewing on the line between 1 and 3.

7. From the paper side, trim on the outer lines of the template, then remove the paper. The pot should measure $6\frac{1}{2}$ " x $9\frac{1}{2}$ ".



8. Repeat Steps 2–7 to make a total of two pots.

9. Sew a 2" x $9\frac{1}{2}$ " medium brown tone on tone strip to the top of each pot.

10. Draw a diagonal line from corner to corner on the wrong side of 4 – $2\frac{1}{2}$ " light tan background squares.

11. With right sides together, layer a marked light tan square on top of a $2\frac{1}{2}$ " x $9\frac{1}{2}$ " medium brown tone on tone strip. Sew on the drawn line, cut a $\frac{1}{4}$ " from the drawn line, then press back the resulting triangle.

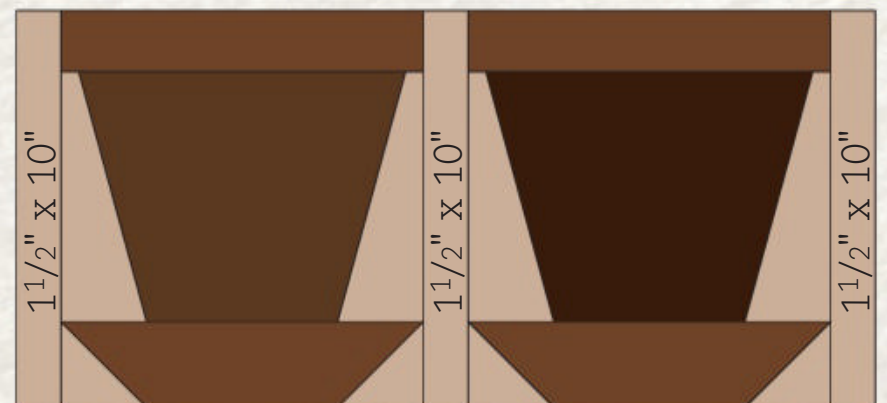
12. With right sides together, layer a marked light tan square on top of the other end of the unit from Step 11. Sew on the drawn line, cut a $\frac{1}{4}$ " from the drawn line, then press back the resulting triangle to complete a pot base.



13. Repeat Steps 11 and 12 to make a total of two pot bases.

14. Sew a unit from Step 13 to the bottom of each pot for a measurement of $9\frac{1}{2}$ " x 10".

15. Sew the two pots together with a $1\frac{1}{2}$ " x 10" light tan strip between, then add another $1\frac{1}{2}$ " x 10" light tan strip to each end for a pot row measuring 10" x $21\frac{1}{2}$ ".

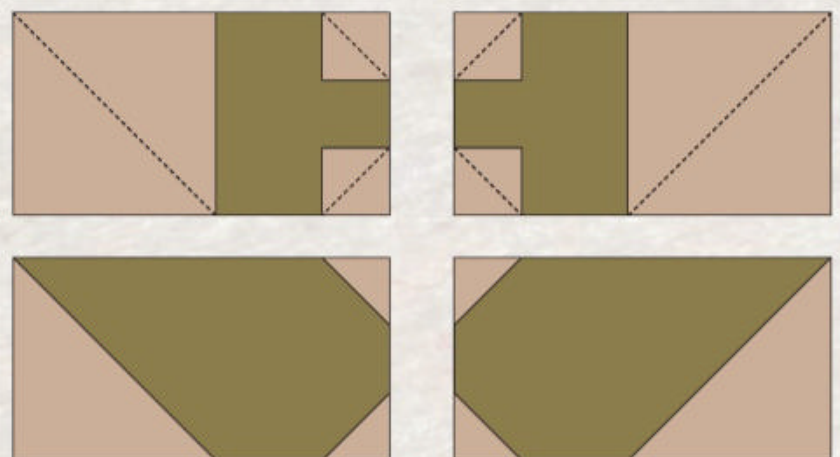


FLOWER POT BLOOM AND LEAF UNITS

1. Draw a diagonal line from corner to corner on the wrong side of 8 – $1\frac{1}{2}$ " and 4 – $3\frac{1}{2}$ " light tan background squares.

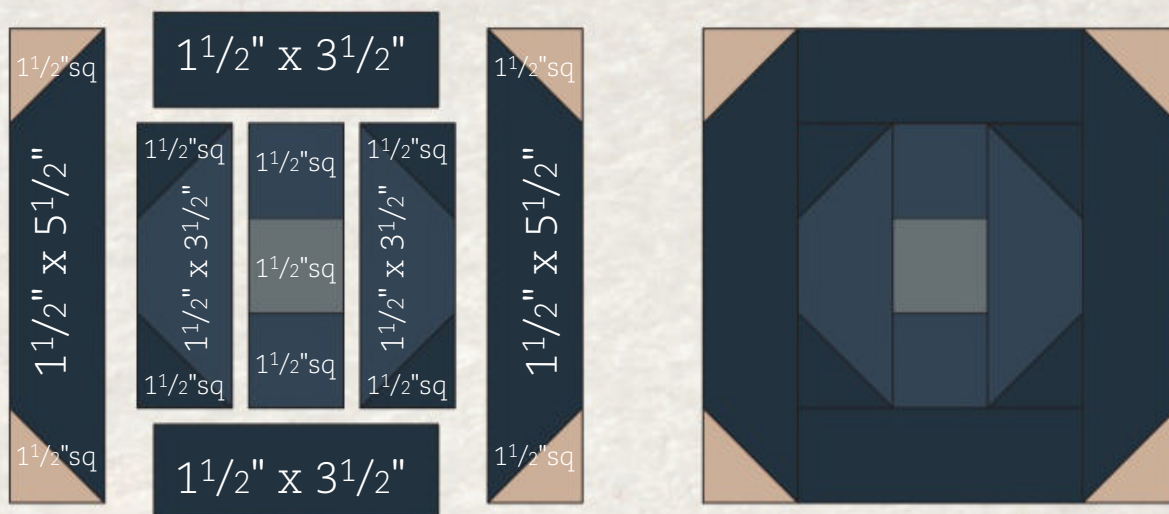
2. Refer to Steps 11 and 12 for making pot bases and apply this technique to add the light tan background corners to 4 – $3\frac{1}{2}$ " x $5\frac{1}{2}$ " sepia rectangles.

3. Make four leaves, two facing left and two facing right.

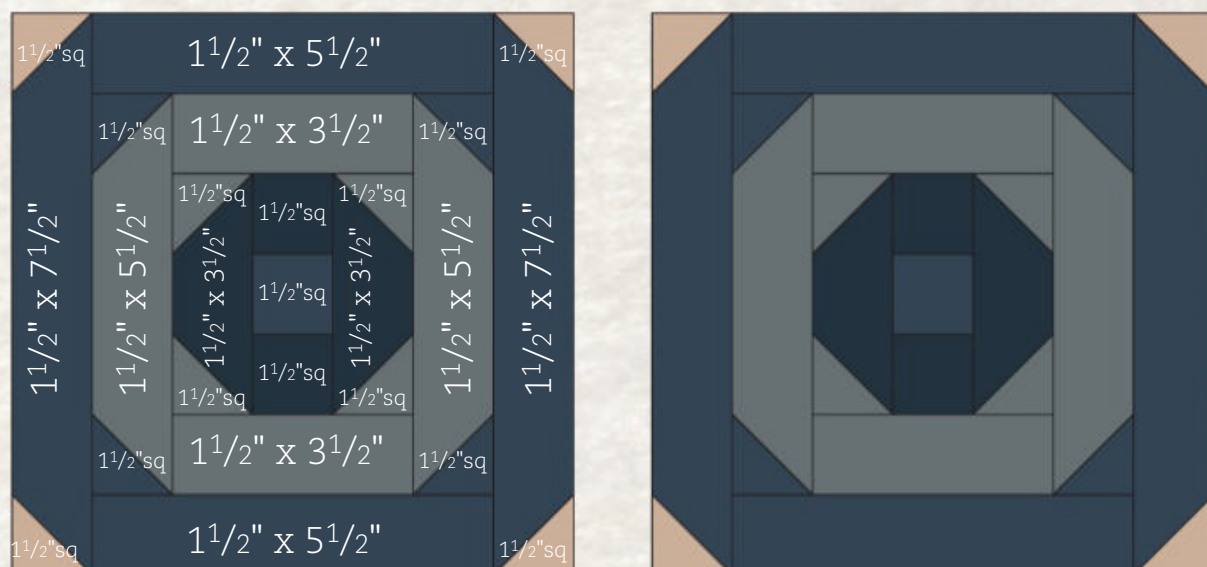




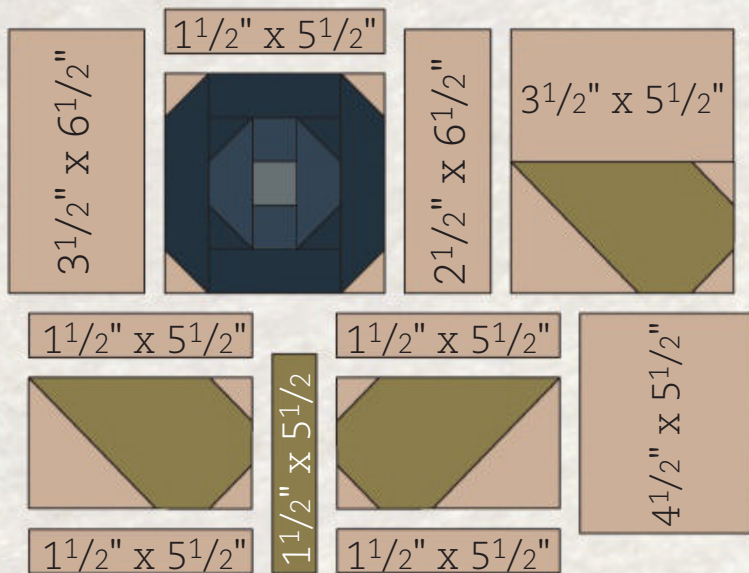
4. Draw a diagonal line from corner to corner on the wrong side of 4 – 1½" light tan squares and 4 – 1½" dark blue squares.
5. Referring to the diagram, sew a 1½" light blue square between two 1½" medium blue #1 squares.
6. Sew a 1½" x 3½" medium blue #1 strip to each side of the unit from Step 5.
7. Refer to Steps 11 and 12 for making pot bases and apply this technique to add the 1½" dark blue squares to each corner of the unit from Step 6.
8. Sew a 1½" x 3½" dark blue strip to the top and bottom of the unit from Step 7, then add 1½" x 5½" dark blue strips to the sides.
9. Repeat Step 7 to sew 1½" light tan background squares to each corner to complete a flower block measuring 5½" square.



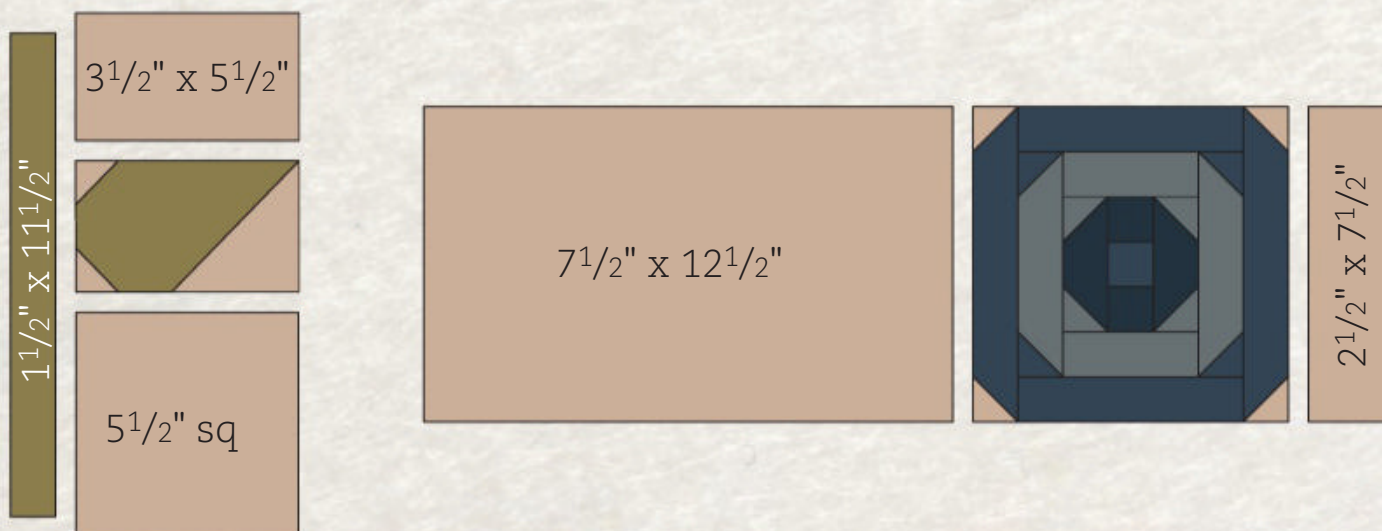
10. Draw a diagonal line from corner to corner on the wrong side of 4 – 1½" light tan squares, 4 – 1½" light blue squares, and 4 – 1½" medium blue #2 squares.
11. Make a 7½" flower block applying the technique used for the small flower, using a medium blue #1 center, dark blue squares, and strips for round 1, light blue squares and strips for round 2, and medium blue #2 squares and strips for round three. Finish the block by adding the 1½" light tan corners.



12. Using the diagram as a guide, assemble the small flower and leaf sections together with light tan background units and a $1\frac{1}{2}" \times 5\frac{1}{2}"$ sepia stem. When complete it should measure $11\frac{1}{2}" \times 15\frac{1}{2}"$.



13. Assemble the large flower and leaf sections as in the diagrams with light tan background units and a $1\frac{1}{2}" \times 11\frac{1}{2}"$ sepia stem. The leaf section should measure $6\frac{1}{2}" \times 11\frac{1}{2}"$ and the flower section should measure $7\frac{1}{2}" \times 21\frac{1}{2}"$.



14. Sew the leaf unit from Step 13 to the right of the unit from Step 12, then sew the pot row to the bottom.

15. Sew the flower unit from Step 13 to the top of the unit from Step 14 to complete the lower left section of the quilt measuring $21\frac{1}{2}" \times 28"$.

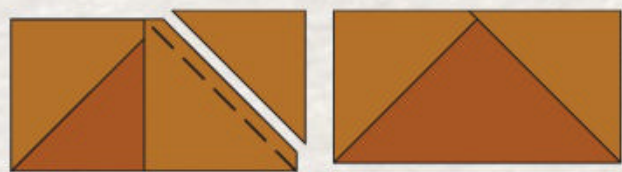
STAR BLOCK SUN

1. Draw a diagonal line from corner to corner on the wrong side of 8 – $1\frac{1}{2}"$ medium gold print squares.

2. With right sides together, layer a marked medium gold print square on top of a $1\frac{1}{2}" \times 2\frac{1}{2}"$ dark gold rectangle. Sew on the drawn line, cut a $\frac{1}{4}"$ from the drawn line, then press back the resulting triangle.



3. With right sides together, layer a marked medium gold print square on top of the other end of the unit from Step 2. Sew on the drawn line, cut a $\frac{1}{4}$ " from the drawn line, then press back the resulting triangle to complete the Flying Geese unit.

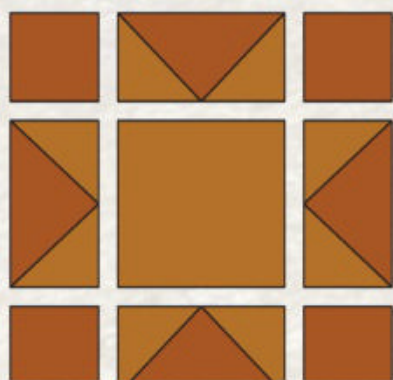


4. Repeat Steps 2 and 3 to make a total of four Flying Geese units.

5. Using 2 – $1\frac{1}{2}$ " dark gold squares and a unit from Step 4, make the top row of the block's center star. Repeat to make the bottom row.

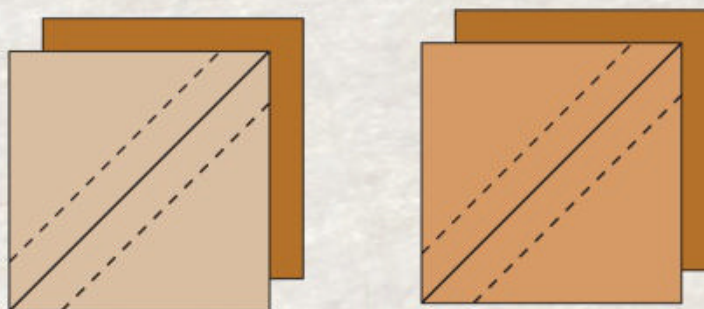
6. Sew together the $2\frac{1}{2}$ " medium gold square with two units from Step 4 on each side to make the center row of the block.

7. Sew the three rows from Steps 5 and 6 together to complete the center star of the block.

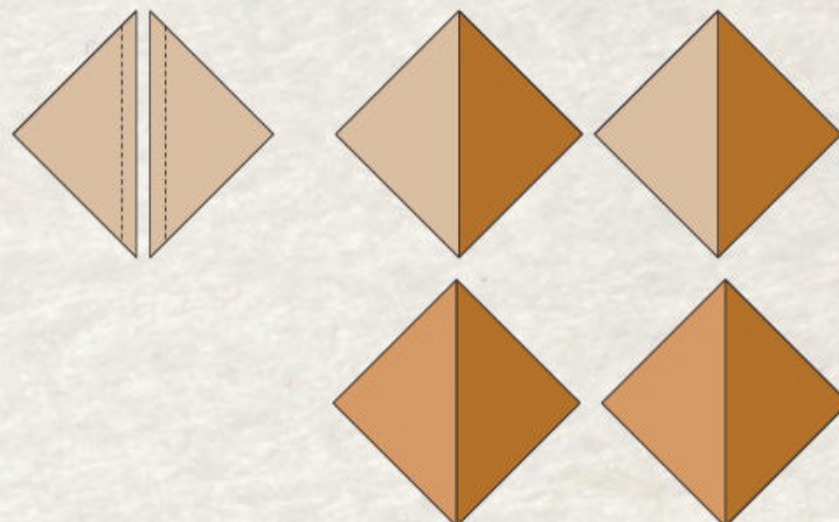


8. On the wrong side of a $5\frac{1}{4}$ " light tan background square and a $5\frac{1}{4}$ " light gold print square, draw a line diagonally from corner to corner.

9. With right sides together, layer a marked light tan square on top of a $5\frac{1}{4}$ " dark gold print square, then sew $\frac{1}{4}$ " from both sides of the drawn line. Repeat with the marked light gold print square and another dark gold print square.

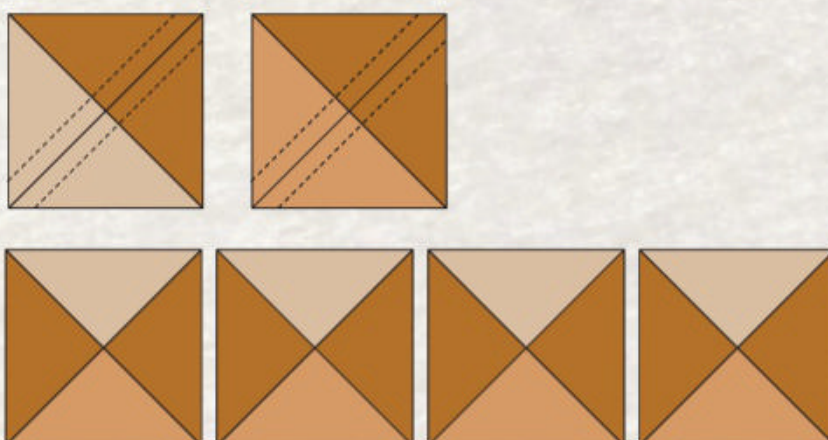


10. Cut on the drawn line of the units from Step 9 to create four HST units.



11. Using one unit of each color combination from Step 10, lay them right sides together, ensuring the dark gold triangles are in opposite corners. The seam lines should nestle together. Draw a diagonal line from corner to corner on the wrong side of the top units. These lines will go in the opposite direction of the seam line.

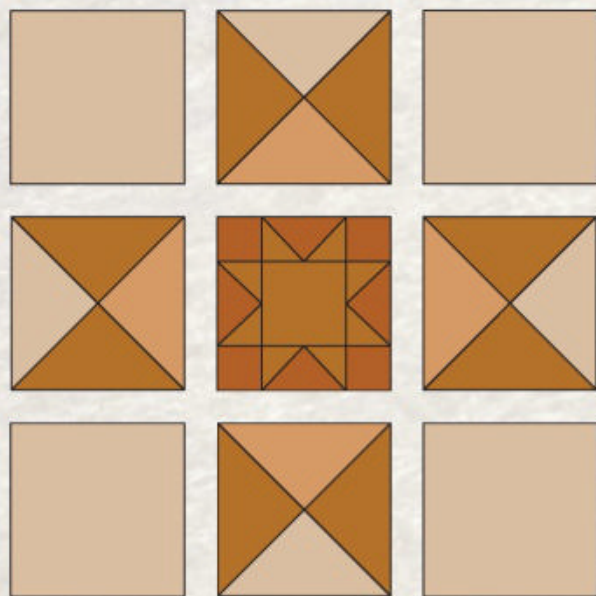
12. Sew $\frac{1}{4}$ " from both sides of the drawn line, then cut on the drawn line to make four quarter square triangle units. Trim to $4\frac{1}{2}$ " square.



13. Using two 4½" light tan background squares and one unit from Step 12, sew them together to make the top row of the block. Repeat to make the bottom row.

14. Using two units from Step 12 and the center star unit from Step 7, sew them together as in the diagram to make the center row of the block.

15. Sew the two rows from Step 13 and the center row from Step 14 together to complete the Star Block sun measuring 12½" square.



16. Sew the 9½" x 12½" light tan background rectangle to right of the Star Block sun. Then sew the 21½" light tan background square to the bottom to complete the upper half of the left side of the quilt.

17. Sew the unit from Step 16 to the top of the flower pot section to complete the left side of the quilt measuring 21½" x 61".

THIRD PAPER-PIECED FLOWER POT

1. Referring to Steps 2–14 for the large pots made for the left side of the quilt, repeat to make a third large pot. Use 2 – 3½" x 8½" light tan background strips, 2 – 2½" light tan background squares, the remaining 7½" x 9½" brown with blue print rectangle, the dark brown tone on tone 2½" x 9½" pot base strip, and the 2" x 9½" pot rim strip.

2. Sew a 10" x 15½" light tan background rectangle to the right of the unit from Step 1.

3. Sew a 4½" x 24½" light tan background strip to the top of the unit from Step 2 for a unit measuring 14" x 24½".

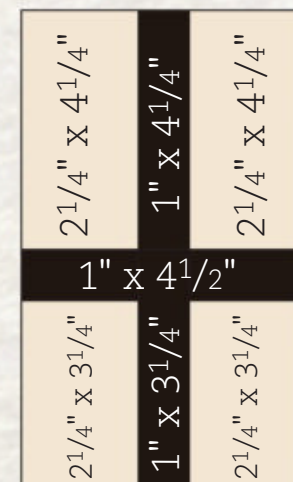
POTTING SHED

1. Referring to the diagram, sew together the 2 – 2¼" x 4¼" cream print rectangles with a 1" x 4¼" dark brown strip between.

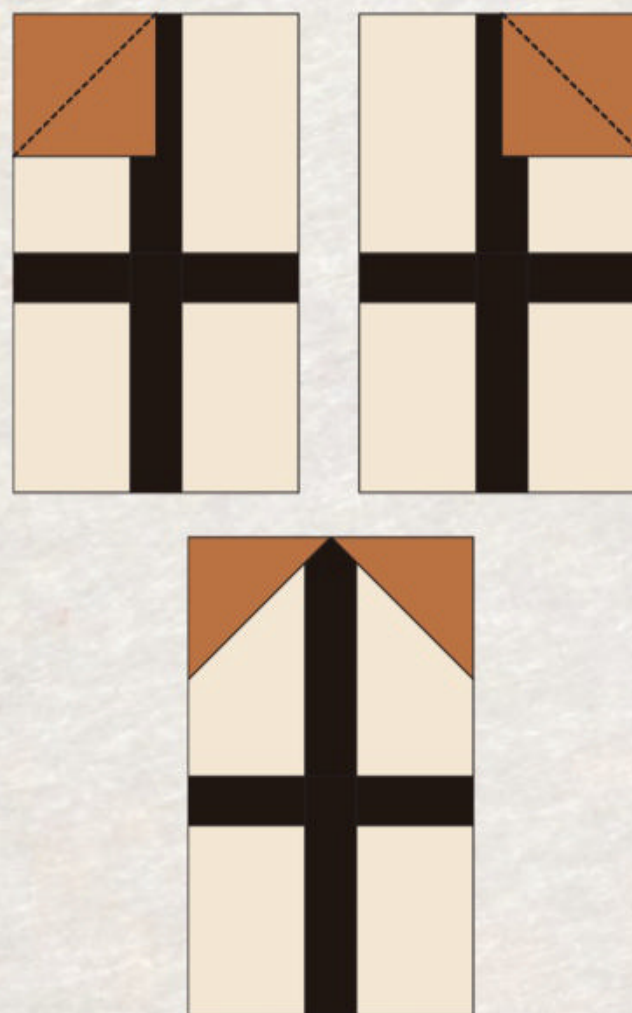
2. Sew together 2 – 2¼" x 3¼" cream print rectangles with a 1" x 3¼" dark brown strip between.

3. Sew the unit from Step 1 to the unit from Step 2 with a dark brown 1" x 4½" strip between.

4. Repeat Steps 1–3 to make a total of two window units.



5. On the wrong side of 4 – 2½" medium brown print squares, draw a diagonal line from corner to corner. Referring to Steps 2 and 3 of the Star Block sun, position, then sew these squares to the top of the window units. Sew on the drawn line, cut a ¼" from the drawn line, then press back the resulting triangles.



6. Trace the "Potting Shed" letters and design using the Sulky Tear-Easy interfacing.

7. Pin to the light tan $3\frac{1}{2}$ " x $6\frac{1}{2}$ " rectangle, then with a backstitch and brown perle cotton, stitch on the lines of the letters and the pot. Use blue perle cotton for the stem and flower with a blue French knot at the center.

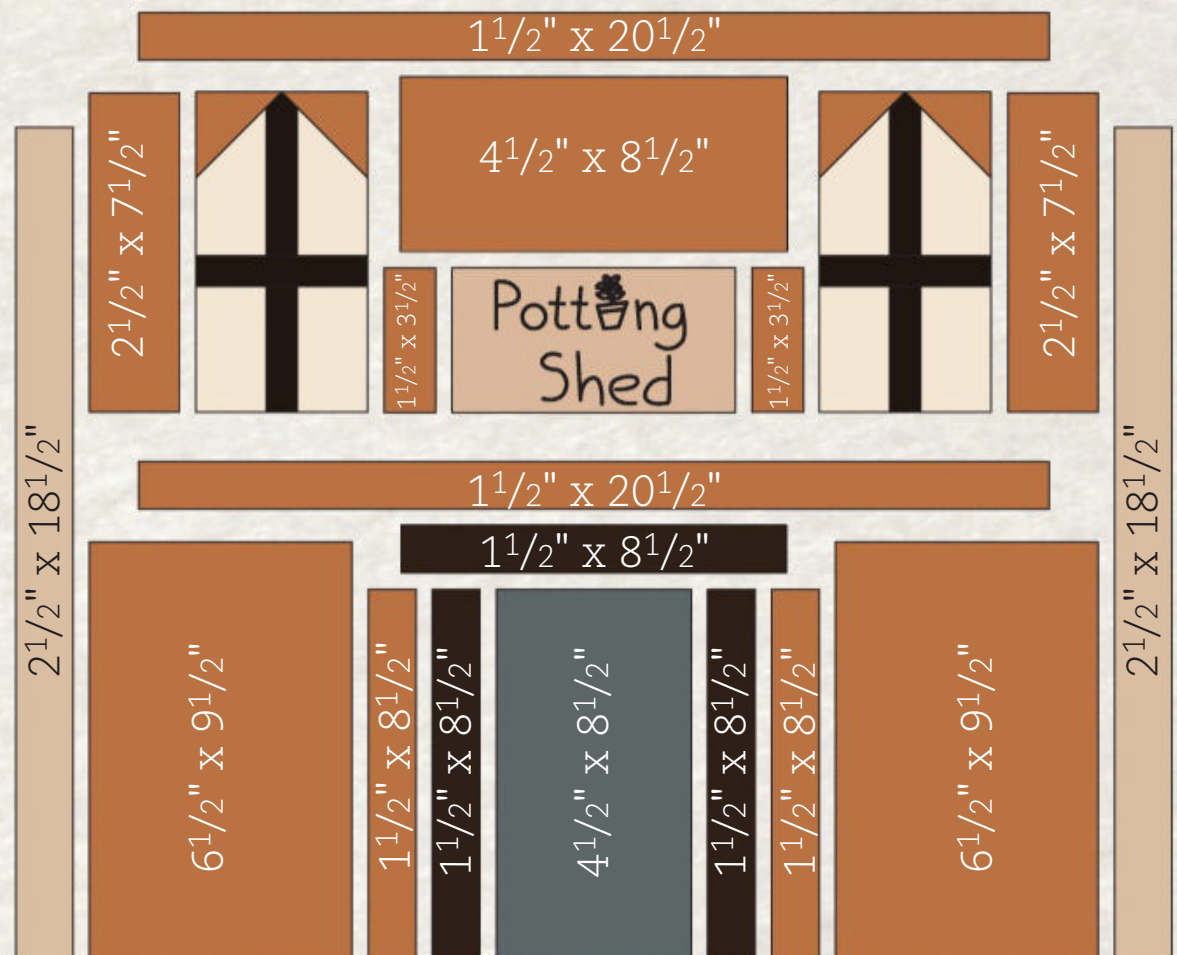
8. Gently tear away the interfacing.

9. Referring to the diagram, sew together the lower level of the potting shed with the $1\frac{1}{2}$ " x $20\frac{1}{2}$ " medium brown strip across the top.

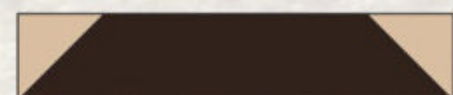
10. Sew together the upper level using the two window units from Step 5 and the "Potting Shed" sign from Step 8, then add the remaining $1\frac{1}{2}$ " x $20\frac{1}{2}$ " medium brown strip to the top.

11. Sew the unit from Step 10 to the top of the unit from Step 9.

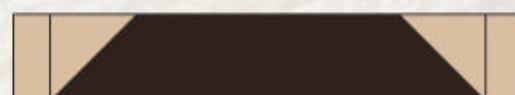
12. Sew a $2\frac{1}{2}$ " x $18\frac{1}{2}$ " light tan background strip to each side of the potting shed for a unit measuring $18\frac{1}{2}$ " x $24\frac{1}{2}$ ".



13. Using the technique for making the large pot bases, sew $4\frac{1}{2}$ " light tan background squares to each end of a $4\frac{1}{2}$ " x $20\frac{1}{2}$ " dark brown tone on tone strip.

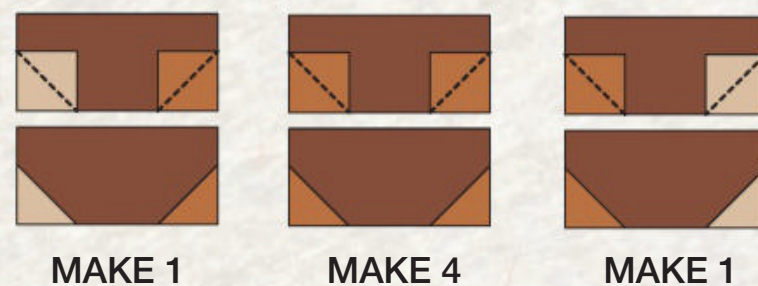


14. Sew a $2\frac{1}{2}$ " x $4\frac{1}{2}$ " light tan rectangle to each end of the unit from Step 13 to complete the top portion of the roof.



15. On the wrong side of 2 – 1½" light tan background squares and 10 – 1½" medium brown print squares, draw a diagonal line from corner to corner.

16. Referring to the diagram and using the same technique used in Step 13, sew the marked 1½" squares from Step 15 to each end of 6 – 2½" x 4½" brown with blue print rectangles. Take care with placement of the light tan background squares; these units will be used for the right and left ends of the scalloped roof section.



17. Sew the six units from Step 16 together as in the diagram.



18. Sew the scalloped roof unit from Step 17 to the bottom of the unit from Step 14.

19. Sew the completed roof unit from Step 18 to the top of the potting shed.

20. Sew the completed potting shed to the top of the third paper-pieced flower pot section.

LARGE BLOOM APPLIQUÉ

1. Using your favorite method for appliqué, arrange the large flower petals and calyx at the center of the 15½" light tan background square and affix in place. Refer to the project photo for positioning this bloom. Take care to leave an opening at the base of the calyx for the bias stem.

2. Sew the motifs to the background.

3. When appliqué is complete, sew a 5" x 15½" light tan background strip to each side of the appliqué square.

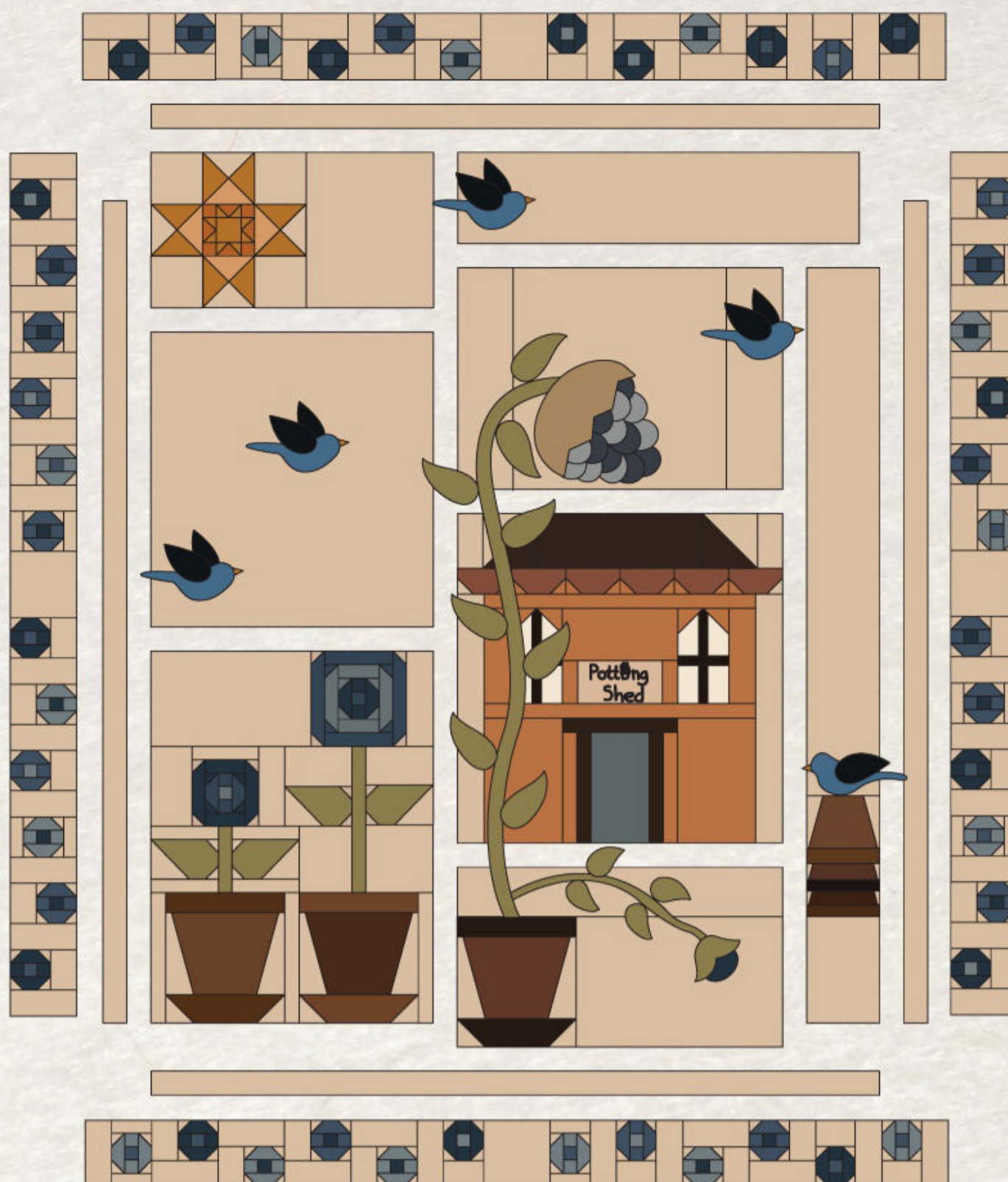
4. Sew the unit from Step 3 to the top of the potting shed for a section measuring 24½" x 53".

SMALL STACKED POTS

1. Following the paper-piecing technique used for the three large pots, make one small pot and two quarter pots using foundation Templates B and C. Make one copy of B and two copies of C using the foundation paper.

2. Using the 5" x 7" brown with blue print and 2 – 3" x 7" light tan background strips, make the small/top pot, which should measure 4½" x 6½". Sew the 2" x 6½" medium brown print strip to the top of this pot.





QUILT ASSEMBLY DIAGRAM

3. Repeat Step 2 with a 2" x 7" brown with blue print strip and 2 – 2½" light tan background squares to make a quarter pot unit measuring 1½" x 6½". Sew a 1½" x 6½" medium brown strip to the top.

4. Repeat Step 3 with the last 2" x 7" brown with blue print strip and 2 – 2½" light tan background squares, adding a 1½" x 6½" dark brown strip to the top, to complete a total of two quarter pots.

5. Sew the two quarter pots to the top of the small pot for a stacked pot unit measuring 6½" x 10".

6. Flip the stacked pots upside down, then sew a 6½" x 8½" light tan background rectangle to the bottom.

7. Sew the 6½" x 35½" light tan background rectangle to the top of the unit from Step 5 for a far-right strip measuring 6½" x 53".

8. Sew the strip from Step 7 to the right of the potting shed section.

9. Sew the 8½" x 30½" light tan background rectangle to the top of the section from Step 8, which will now measure 30½" x 61".

10. Sew the section from Step 9 to the left side of the quilt to complete the quilt center measuring 51½" x 61".

COMPLETING THE CENTER APPLIQUÉ

1. Using the 46" of 2" bias sepiia strips, make the 1" bias stem for the large appliqué flower. Make a $\frac{1}{2}$ " bias stem with the 1" bias strips.
2. Arrange the stems, leaves, flower bud, and calyx on the quilt center, affix, then appliqué in place.
3. Position the four flying birds with wings and beaks on the quilt center, then affix and appliqué to the background.
4. Add the bird with wing and beak to the top of the stacked pots to complete the center appliqué.

INNER BORDER

Before making the border strips, see if your quilt center matches the measurements below. If not, make any necessary adjustments.

1. Make 2 – $2\frac{1}{2}$ " x 61" light tan background side inner border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.
2. Make 2 – $2\frac{1}{2}$ " x $55\frac{1}{2}$ " light tan background top and bottom inner border strips, then sew those to the top and bottom of the quilt top.

OUTER BORDER FLOWERS

1. Referring to the diagram, sew a $1\frac{1}{2}$ " center blue square between two $1\frac{1}{2}$ " round 1 blue squares.
2. Sew a $1\frac{1}{2}$ " x $3\frac{1}{2}$ " round 1 blue strip to the top and bottom of the unit from Step 1.
3. Refer to Steps 11–12 for making pot bases, and apply this technique to add the $1\frac{1}{2}$ " light tan background squares to each corner of the unit from Step 2.



4. Repeat to make a total of 48 blue border flowers using the variety of blue prints.
5. Using 10 units from Step 4, sew a $1\frac{1}{2}$ " x $3\frac{1}{2}$ " light tan background strip to each side for flower units measuring $3\frac{1}{2}$ " x $5\frac{1}{2}$ ".

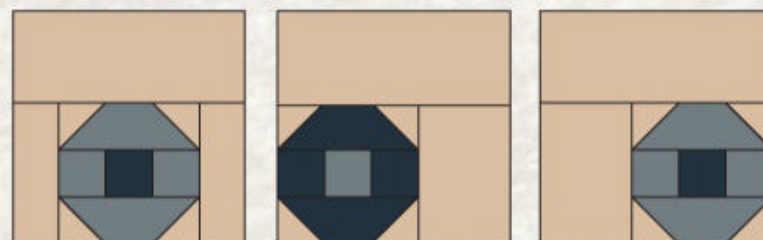
6. Using the remaining 38 units from Step 4, sew a $2\frac{1}{2}$ " x $3\frac{1}{2}$ " light tan background strip to the right side to make flower units measuring $3\frac{1}{2}$ " x $5\frac{1}{2}$ ".



MAKE 10

MAKE 38

7. Sew a $2\frac{1}{2}$ " x $5\frac{1}{2}$ " light tan background strip to the top of the 10 flowers.
8. Sew a $2\frac{1}{2}$ " x $5\frac{1}{2}$ " light tan background strip to the top of the 38 flowers, taking care to rotate the flowers so 19 have the $2\frac{1}{2}$ " x $5\frac{1}{2}$ " background strips on the right and 19 have this strip on the left. This will help to make the flowers bounce along the borders. Flowers will now measure $5\frac{1}{2}$ " square.



9. Lay out the border flower blocks with two sets of six flowers plus a spacer between them. Use the 5" x $5\frac{1}{2}$ " spacers for the side borders and the $5\frac{1}{2}$ " square spacers for the top and bottom borders. Take care to begin and end each border with the $2\frac{1}{2}$ " x $5\frac{1}{2}$ " strip portion of the flower block at the ends.
10. When pleased with the arrangement of the tumbling flowers, sew together the two side borders, which should measure $5\frac{1}{2}$ " x 65".
11. Sew the two side borders from Step 10 to the sides of the quilt center.
12. Sew the top and bottom units together to make borders measuring $5\frac{1}{2}$ " x $65\frac{1}{2}$ ", then sew them to the top and bottom of the quilt top.

COMPLETING THE QUILT

1. Using your favorite method for appliqué and referring to the Quilt Assembly Diagram for placement, affix and stitch the leaves next to the tumbling border flowers.
2. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.



DEB EGGERS has been quilting since the '90s and has enjoyed many aspects of the industry. From beginner, to shop owner, to pattern designer, she feels there is still so much more she can learn. "Shy away from something new or challenging? Never. Well, maybe hesitate at times. But always willing to give it a chance," says Deb. "What's the worst that can happen?"

www.CottageRoseQuiltShop.com
CottageRose60@gmail.com



DESIGNED BY LISA BURMANN
Finished quilt size: 78" square
Finished block size: 12" square

Answer the Call

PROJECT LEVEL
OF DIFFICULTY



INTERMEDIATE

Lisa made this quilt for her son Timothy, who will be graduating high school in May 2023. He will attend Concordia University to pursue his undergraduate degree before going on to seminary to become an ordained pastor! Tim has heard the call upon his heart—and he has answered it.

What a beautiful and inspiring sentiment!

MATERIAL REQUIREMENTS

- ❑ 2¼ yards white print for pieced block background
- ❑ 4¾ yards white solid for appliqué background and border
- ❑ 1¼ yards aqua print for blocks and inner border
- ❑ ¾ yard teal tonal for blocks
- ❑ ½ yard light green print for blocks
- ❑ ¾ yard medium blue print for blocks
- ❑ ⅝ yard light blue print for blocks
- ❑ 2 yards light gray print for blocks and binding
- ❑ 5 yards fabric of choice for backing
- ❑ Wash-Away Appliqué Sheets by C&T Publishing, freezer paper, or fusible web
- ❑ Invisible thread, or thread in colors to match appliqué
- ❑ Carol Doak's Foundation Paper
- ❑ Add-a-Quarter ruler
- ❑ Elmer's purple washable glue stick (optional)

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions.

From white print, cut:

- 6 – 4½" x WOF strips, then sub-cut into:
48 – 4½" squares A
- 5 – 2½" x WOF strips, then sub-cut into:
48 – 2½" squares B
48 – 1½" x 2½" strips C
- 2 – 3½" x WOF strips, then sub-cut into:
48 – 1½" x 3½" strips D
- 2 – 1½" x WOF strips, then sub-cut into:
48 – 1½" squares E
- 5 – 3½" x WOF strips, then sub-cut into:
96 – 2" x 3½" rectangles F for Trumpet Sound block units
- 4 – 3" x WOF strips, then sub-cut into:
48 – 3" squares G

From white solid, cut:

- 1 – 82" x LOF rectangle, then sub-cut into:
2 – 8½" x 64" LOF strips for side outer borders
2 – 8½" x 82" LOF strips for top and bottom outer borders

From the remaining LOF white solid cut:

- 3 – 13" x LOF strips, then sub-cut into:
13 – 13" squares for appliqué background

From aqua print, cut:

- 3 – 2½" x WOF strips, then sub-cut into:
24 – 2½" x 4" rectangles K for Trumpet Sound block units
- 7 – 1½" x WOF strips for inner border
- 52 each of Template A and Template A reversed for appliqué petals

From teal tonal, cut:

- 3 – 2½" x WOF strips, then sub-cut into:
24 – 2½" x 4" rectangles L for Trumpet Sound block units
- 52 each of Template A and Template A reversed for appliqué petals

From light green print, cut:

- 2 – 1½" x WOF strips, then sub-cut into:
48 – 1½" squares H for Trumpet Sound blocks
- 208 of Template C for appliqué dots

From medium blue print, cut:

- 2 – 1½" x WOF strips, then sub-cut into:
48 – 1½" squares I for Trumpet Sound blocks
- 52 of Template D for appliqué dots
- 12 of Template D for Trumpet Sound block center dots

From light blue print, cut:

- 52 of Template D for appliqué dots

From light gray print, cut:

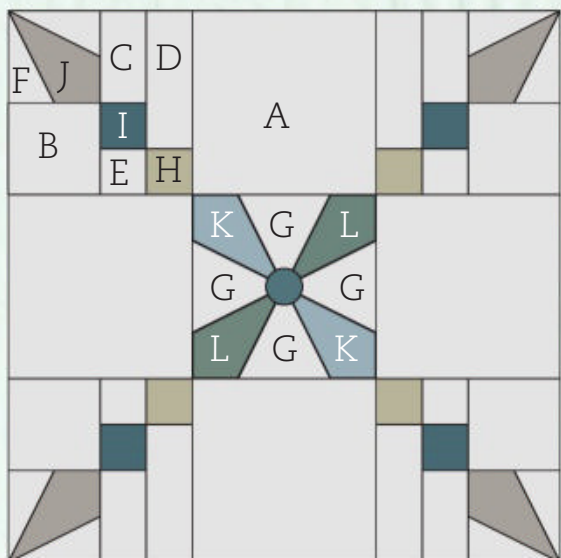
- 5 – 2½" x WOF strips, then sub-cut into:
48 – 2½" x 4" rectangles J for Trumpet Sound block units
- 104 of Template B for appliqué hearts
- 8 – 2¼" x WOF strips for binding



TIP

The song "Answer the Call" by Steve Mitchinson is the inspiration for this quilt.

SEWING INSTRUCTIONS



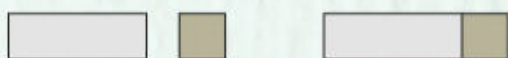
TRUMPET SOUND BLOCK

Note: Templates and foundation piecing units are included in the Template Insert for the corner and middle units of this block. Foundation piecing for these units is recommended. Squares and rectangles have been cut in the cutting instructions for use with foundation papers. The foundations are numbered in order of construction as well as to match the Templates for these units.

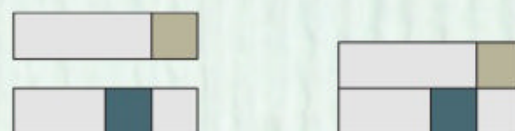
1. Using a 1½" x 2½" white print strip C, a 1½" blue print square I, and a 1½" white print square E, sew them together to make a 1½" x 4½" unit. Repeat to make a total of 48 units.



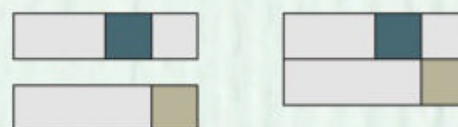
2. Using a 1½" x 3½" white print strip D and a 1½" green print square H, sew them together to make a 1½" x 4½" unit. Repeat to make a total of 48 units.



3. Sew a unit from Steps 1 and 2 together as shown. Repeat to make a total of 24 units.



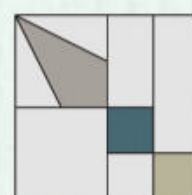
4. Using the remaining units from Steps 1 and 2, make a total of 24 units as diagrammed below. These are mirror images of the units in Step 3.



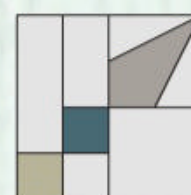
5. Make 12 copies each of the four corner sections on foundation paper. Make 12 copies each of the two center units on foundation paper.

6. Using white print pieces F and B and gray print pieces J, make 12 of each corner section.

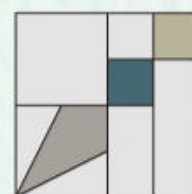
7. Once the units from Step 6 are completed, trim the perimeter of each unit on the dotted lines, then remove the foundation papers.



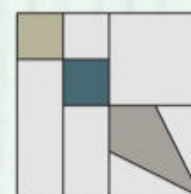
TOP LEFT



TOP RIGHT



BOTTOM LEFT



BOTTOM RIGHT

8. Taking care with orientation, sew a top left corner section to a unit from Step 3. Repeat to make a total of 12 top left corner squares.

9. Sew together a top right corner section and a unit from Step 4. Repeat to make a total of 12 top right corner squares.

10. Repeat Step 9 using a bottom left corner section and a unit from Step 4. Make a total of 12 bottom left corner squares.

11. Sew together a bottom right corner section and a unit from Step 3. Repeat to make a total of 12 bottom right corner squares.

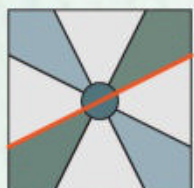
TIP: Remember to use a small stitch length on your machine when foundation piecing for easier paper removal. These units have been cut oversized to ensure the space is easily covered. Primitive Quilts and Projects' Jeni Gaston has a foundation piecing tutorial on YouTube. You can find it at [youtube.com/primitivequiltsandprojects](https://www.youtube.com/primitivequiltsandprojects).

12. Trim all units from Steps 8–11 to measure $4\frac{1}{2}$ " square.

13. Using white print pieces G, aqua print pieces K, and teal tonal units L, make 12 of each half of the center square.

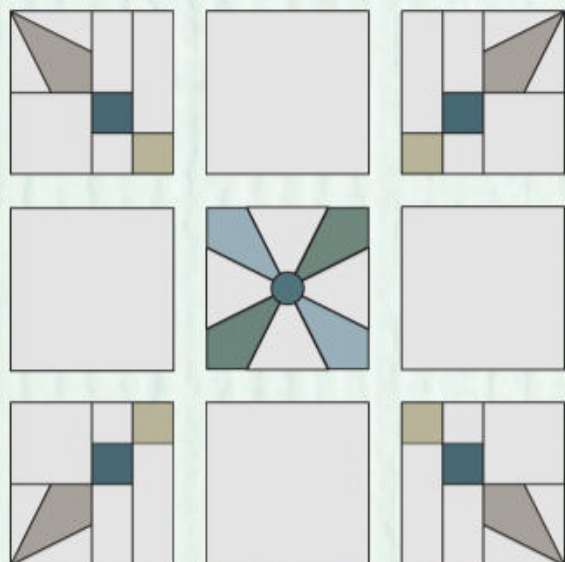
14. Once the units from Step 13 are completed, trim the perimeter of each unit on the dotted lines.

15. Sew two halves together to complete a center square, then remove the foundation paper.



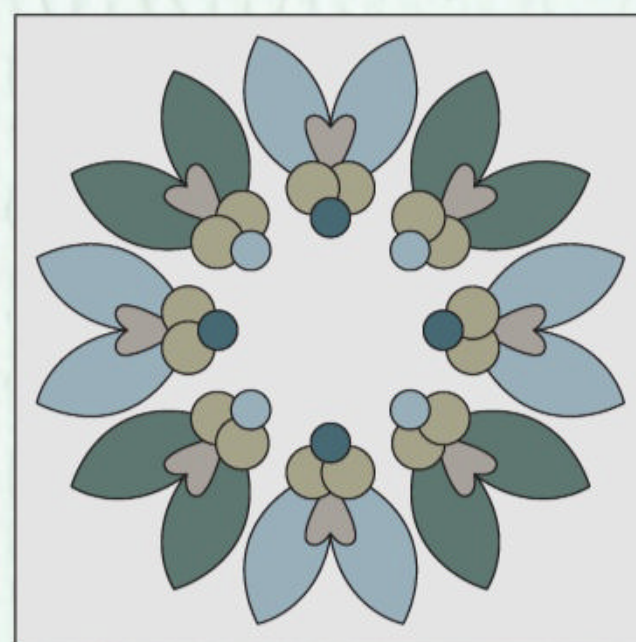
16. Repeat Step 15 to make a total of 12 center squares measuring $4\frac{1}{2}$ " square.

17. Lay out the block units as shown in the diagram with four $4\frac{1}{2}$ " white print squares, then sew the three units together in each row. Sew the three rows together to make a Trumpet Sound block measuring $12\frac{1}{2}$ " square.



18. Repeat Step 17 to make a total of 12 Trumpet Sound blocks.

19. Appliqué the center blue dot to each of the 12 blocks from Step 18.

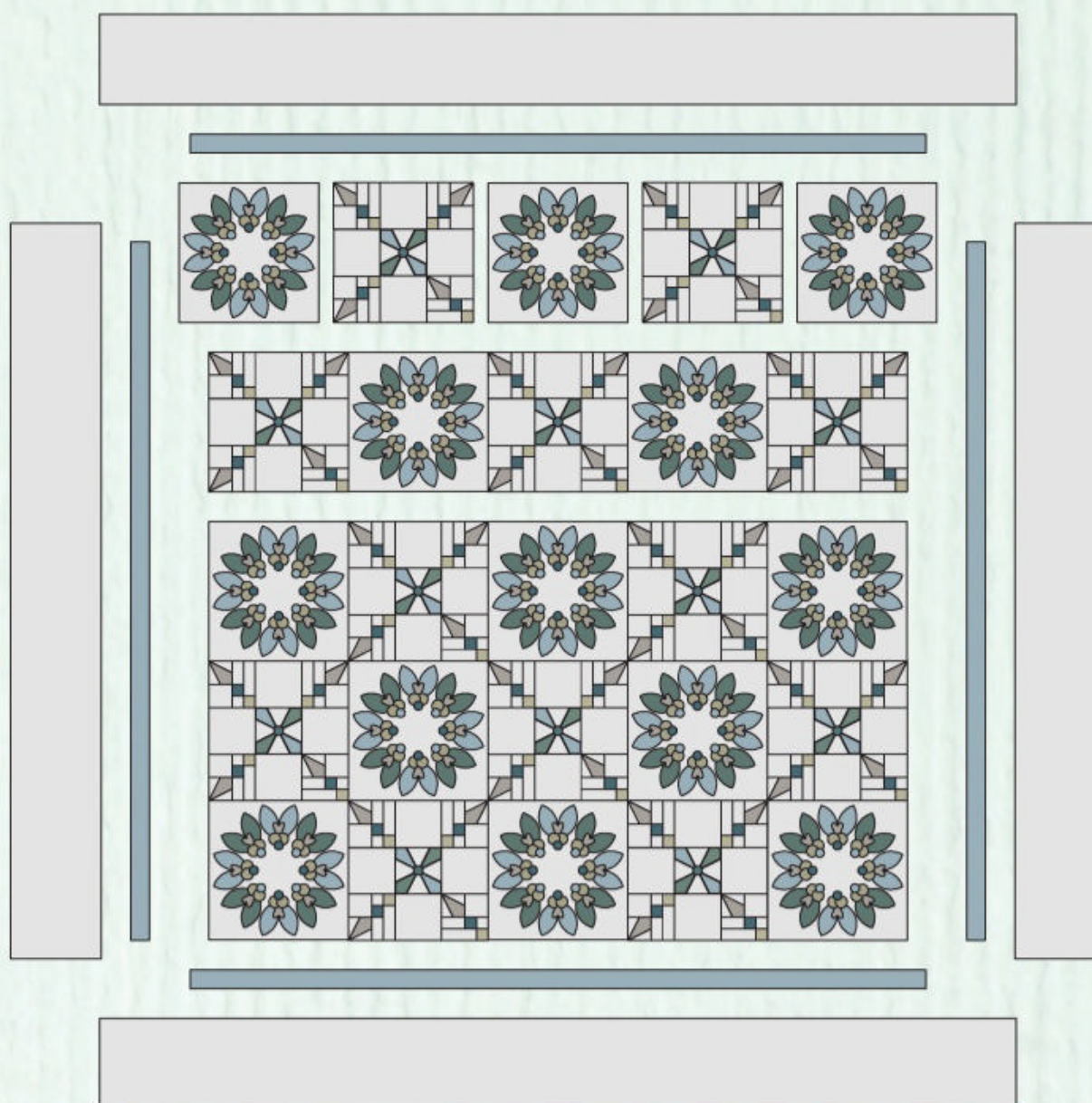


DISTANT DRUMS BLOCK

1. Fold a 13" white solid background square in half both vertically and horizontally and finger press these folds. Repeat by folding both directions diagonally. These lines will assist with appliqué motif position.

2. Using the project photo, diagram, and placement guide found in the Template Insert, arrange the petals, hearts, and dots in place, then appliqué them to the 13" white solid background using your favorite method.

3. Make a total of 13 Distant Drums Blocks, then trim each to $12\frac{1}{2}$ " square.



QUILT ASSEMBLY DIAGRAM

QUILT ASSEMBLY

1. Referring to the Quilt Assembly Diagram, arrange the Trumpet Sound blocks and the Distant Drums blocks in five rows of five blocks. Take care with placement to see that the top row starts with a Distant Drums block, then alternate blocks throughout the quilt center.
2. Sew the blocks in each row together, then sew the rows together to complete the center of the quilt measuring 60½" square.

COMPLETING THE QUILT

Before making the border strips, see if your quilt center matches the measurements below. If not, make any necessary adjustments.

1. Make 2 – 1½" x 60½" teal print side inner border strips. Referring to the Quilt Assembly Diagram, sew those two strips to the sides of the quilt center.
2. Make 2 – 1½" x 62½" teal print top and bottom inner border strips, then sew those to the top and bottom of the quilt top.
3. Make 2 – 8½" x 62½" white solid side outer border strips, then sew those to the sides of the quilt top.
4. Make 2 – 8½" x 78½" white solid top and bottom outer border strips, then sew those to the top and bottom of the quilt top.
5. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind. Because this is an heirloom for Lisa's son, she custom quilted with an all-over block pattern in the Trumpet Sound blocks and a block frame with custom details on the Distant Drums blocks. She chose some fancy feathers in the large, outer borders.



LISA BURMANN is a textile artist who specializes in pattern design and longarm quilting. Lisa and her husband, Scott, are renovating a (new-to-them) house in Armada, Michigan. Since her boys are grown up now, Lisa will be focusing on offering trunk shows, seminars, and lectures. She is also designing and sewing with her sister-in-law, Tina Papineau. Lisa is the creator and co-admin of the Wool and Cotton Appliqué Facebook Group with the owners of Mountain Creek Quilt Shop in Greenback, Tennessee.

www.facebook.com/groups/1382024468757532

www.mountaincreekquilters.com

Seasonal Sentiments Spring's Hope

DESIGNED BY DEANNA HODSON

Finished size: 20" square

PART
ONE
OF FOUR

PROJECT LEVEL
OF DIFFICULTY



BEGINNER



With a love for the glorious colors of God's blooming creation, Deanna designed four pillow covers to share with our readers. Spring's Hope encourages us to remember that, once again, spring will blossom forth from the dead of winter, bringing delight for all.



MATERIAL REQUIREMENTS

- ❑ ½ yard red cotton print for pillow sleeve
- ❑ 28" square red plaid wool for backing and flange border
- ❑ 22" square monks cloth for foundation
- ❑ Size 13 regular Oxford Punch Needle
- ❑ Gripper frame
- ❑ Red dot tracer or lightbox
- ❑ Sharpie marker
- ❑ DMC size 5 perle cotton to match plaid wool
- ❑ Chenille needle
- ❑ 14" pillow
- ❑ 4 skeins hand-dyed, worsted weight, three-ply yarn as follows:
 - 1 skein dark red yarn for flower centers, heart and letter outline, and outer punched border (2 ounces)
 - 1 skein medium red for flower petals, hearts, and letters (2¼ ounces)
 - 1 skein celery green for stems and leaves (1½ ounces)
 - 1 skein pale green for background (4¼ ounces)

TIP: Deanna used beautiful hand-dyed yarns from Whackadoo Yarns. The amount used can vary, as some may punch more densely than others. She recommends one skein of each color to ensure you have plenty for the project, with some left for a surprise project later this year. (Actual amount used is listed.)

PUNCHING INSTRUCTIONS

If you've never tried rug punch, Deanna highly recommends watching Amy Oxford's Pear Project Tutorials 1–4 at amyoxford.com.

1. Using a ruler and permanent marker, draw a 14" x 14" square outline at the center of the monks cloth, making sure the lines are drawn straight on the grain.
2. Using the red dot tracer or lightbox, transfer the design to your foundation, taking care to ensure the word is reversed. (You'll be punching from the back of your foundation.)
3. To prevent fraying, sew a zigzag stitch or serge around the edge of the monks cloth.

*We love the look of
punch needle and can't
wait to see all four
projects this year!
—J, J, and J*



4. Referring to the photo for color cues, punch your pillow cover beginning with the outer border. Punch two rows with dark red yarn and six stitches per inch. Be sure to punch with the tool perpendicular to the fabric and with the channel opening facing the direction you are punching. Also take care to ensure the wood part of the punch touches the fabric before bringing it back up for the next stitch.

5. Continue with the dark red and six stitches per inch to punch on the line of each letter in the word "Hope." When you look at this from the front/loop side it will look quite messy. When the letters are filled in and the background is added the letters will take shape. You may need to do some tweaking, moving loops into position with the point of small scissors, to make the design more exact.

6. Using medium red and four stitches per inch fill in the letters.

7. Punch the dark red heart outlines, then fill in with medium red.

8. Using dark red, punch the tulip centers, stitching the outline first, then fill in.

9. Continue punching to finish the tulip petals, stems, and leaves.

10. Fill in the background using a meandering or echoing technique rather than straight lines. This will give your project a handmade rather than machine-stitched look.

11. Trim all yarn ends even with the loops. When punching is complete, use a wet cloth and steam iron to block the pillow cover from both the back and the front. This will help it to lay flat.

12. Use the tip of small scissors to make any small adjustments to yarn loops on the front of the design that may have strayed into the next color. This will be very helpful to make the letters look more precise.

13. Amy Oxford recommends using a sweater pill remover over the top of the blocked project to remove yarn hairs. It is amazing how much more brightly the colors shine when this step is completed.

FINISHING THE PILLOW

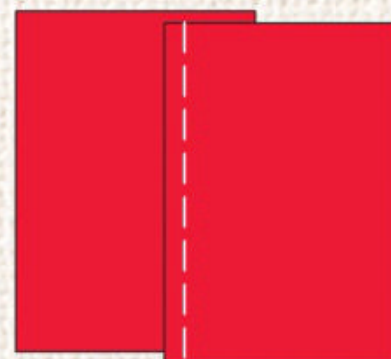
1. The pillow top should measure 14" square. With the yarns at the perimeter lapping over the edge, it could measure about 14½" square.

2. From the ½ yard of cotton backing fabric, cut two rectangles 10⅝" x 15¾".

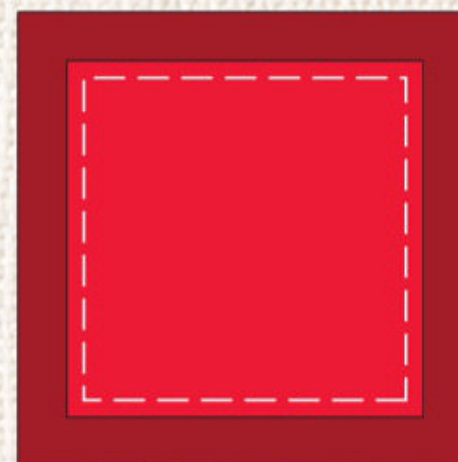
3. On one long side of each unit from Step 2, fold ¼" to the back, then fold ¼" more to the back and topstitch to make a clean edge hem.

4. Fold the remaining three sides over ⅜" to the back and press.

5. Arrange the two units so they overlap approximately 4" at the center and measure 15" square.



6. Position the pillow back at the center of the 28" square of red wool with both facing up. Pin in place, topstitch around the perimeter of the pillow back, then set aside.



7. To prepare the pillow top, trim the monk's cloth around the punched design, leaving 2½" around the perimeter of the pillow design, for a total measurement of 19" square.

8. Position the pillow top faceup at the center of the facedown wool with attached pillow back. Match the punched corners with the corners of the pillow back stitching to assist with centering. Pin the two together at the corners.

9. Trim the wool, leaving 3" around the perimeter of the design/monks cloth unit.



COMPLETE THE SET

Each issue this year will feature a seasonal pillow design from Deanna to complete the Seasonal Sentiments series.

10. Beginning with the right side, fold the wool over the top of the monks cloth to meet the edge of the pillow top. We've left the monks cloth to add stability to the pillow's flange border.

11. Carefully tuck the wool close to the yarn stitches to cover the monks cloth and pin the border through all layers from corner to corner.

12. Repeat Step 10–11 with the remaining sides.

13. Using the chenille needle, the DMC size 5 perle cotton (one strand), and a running stitch, sew down the wool border through all layers from corner to corner. The stitches should be at the edge of the wool border right next to the yarn loops. The yarn loops will hide this stitching. We've oversized the pillow back a bit so you should be stitching through it as well.

14. Repeat Step 13 to sew down the remaining three sides.

15. To miter the corners, hold the corner you see in Diagram 1 up at a right angle with the table, then trim with scissors to leave a $\frac{3}{8}$ " to $\frac{1}{2}$ " seam allowance as you see in Diagram 2.

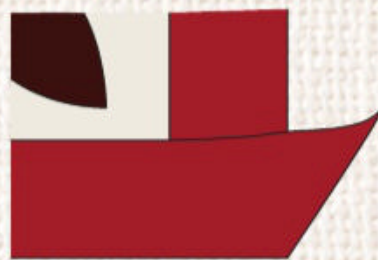


DIAGRAM 1

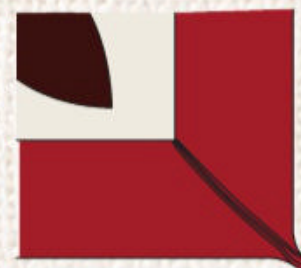


DIAGRAM 2

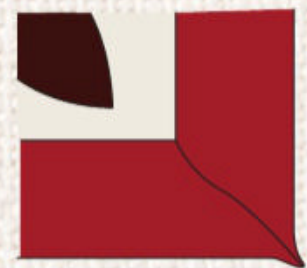


DIAGRAM 3

16. Fold in one side and turn under the seam allowance on the other side as in Diagram 3, then whipstitch the mitered seam closed.

17. Repeat to miter each corner.

18. Insert the pillow form to complete your *Spring's Hope* pillow.



DEANNA HODSON and her husband live in Olathe, Kansas. She had no quilting aspirations until shortly after she inherited her mother's collection of lovely handkerchiefs. While traveling in 2001, Deanna came across a quilt in a home decorating magazine with sashed appliqué bouquets. At that moment she knew what to do with her mom's hankies. She has been quilting ever since! Deanna then discovered wool appliqué at an AQS show and enjoys the versatility and dimension this kind of appliqué offers. She has designed many patterns, taught classes and workshops, and held guild presentations across Kansas, Nebraska, and Missouri. As a natural progression from pattern writing, Deanna has been working for Primitive Quilts and Projects as the technical editor since 2016.

Deanna@rosecottagequilts.com

DESIGNED BY KAREN YAFFE

Finished size: 16" x 26"

My Side of the Fence



PROJECT LEVEL
OF DIFFICULTY



BEGINNER



Karen's garden has all shapes and sizes of flowers in a rainbow of colors, and she thinks there is nothing prettier than a fence with flowering vines.

We agree, Karen—this is so pretty!

MATERIAL REQUIREMENTS

- ❑ 18" x 28" cream wool for background
- ❑ 6½" x 17" gold/brown stripe texture wool for ground
- ❑ 3" x 22" brown wool for fence post
- ❑ 7" x 10" green plaid wool for leaves
- ❑ 3" x 6" green seeded wool for leaves
- ❑ 3" square green/yellow plaid wool for leaves
- ❑ 5" x 6" green solid wool for leaves
- ❑ 6" square blue/red plaid wool for petals
- ❑ 2" x 3" dark blue plaid wool for petals
- ❑ 2" x 3" blue solid wool for petals
- ❑ 2" x 3" yellow houndstooth wool for buds
- ❑ 3" square gold wool for calyxes and buds
- ❑ 5" square red houndstooth wool for flowers
- ❑ 2" x 4" red hand-dyed wool for flower centers and berries
- ❑ 5" x 6" purple hand-dyed wool for flowers
- ❑ 18" x 28" flannel backing
- ❑ Valdani size 12 perle cotton in Dark Olive Green (199), Darkened Blue (H207), Garnets (O503), Weathered Hay (O576), Olive Green (P2), Tarnished Gold (P5), Bronze (P9), Antique Violet (P10), and Brown (P12)
- ❑ Fusible web of choice
- ❑ Fabric or marking pen of your choice



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Templates in the Template Insert are reversed for use with fusible web.

1. Draw a 16" x 26" rectangle on the paper side of the fusible web. Draw a rectangle within this rectangle 2"-2½" inside the outer drawn line.
2. Cut just outside the outer drawn lines and on the inner drawn line to create a fusible frame. Set aside. The remaining inner rectangle of fusible can be used for the appliqué motifs.
3. Draw a 6½" x 17" rectangle on the paper side of the fusible web. Trace the curved line from the Template Insert just below the top of this, then cut out ¼" away from the drawn lines. Fuse to the back of the 6½" x 17" gold/brown stripe texture wool, then cut on the drawn line to make the ground.

From brown wool, cut:

- 1 – 2½" x 20 strip, then angle the top as in the picture for the fence post

From green plaid wool, cut:

- 1 each of Templates A, B, C, H, and X for leaves
- 2 each of Templates D, E, and G for leaves
- 3 each of Templates Y and Z for leaves
- 4 of Template F for leaves

From green seeded wool, cut:

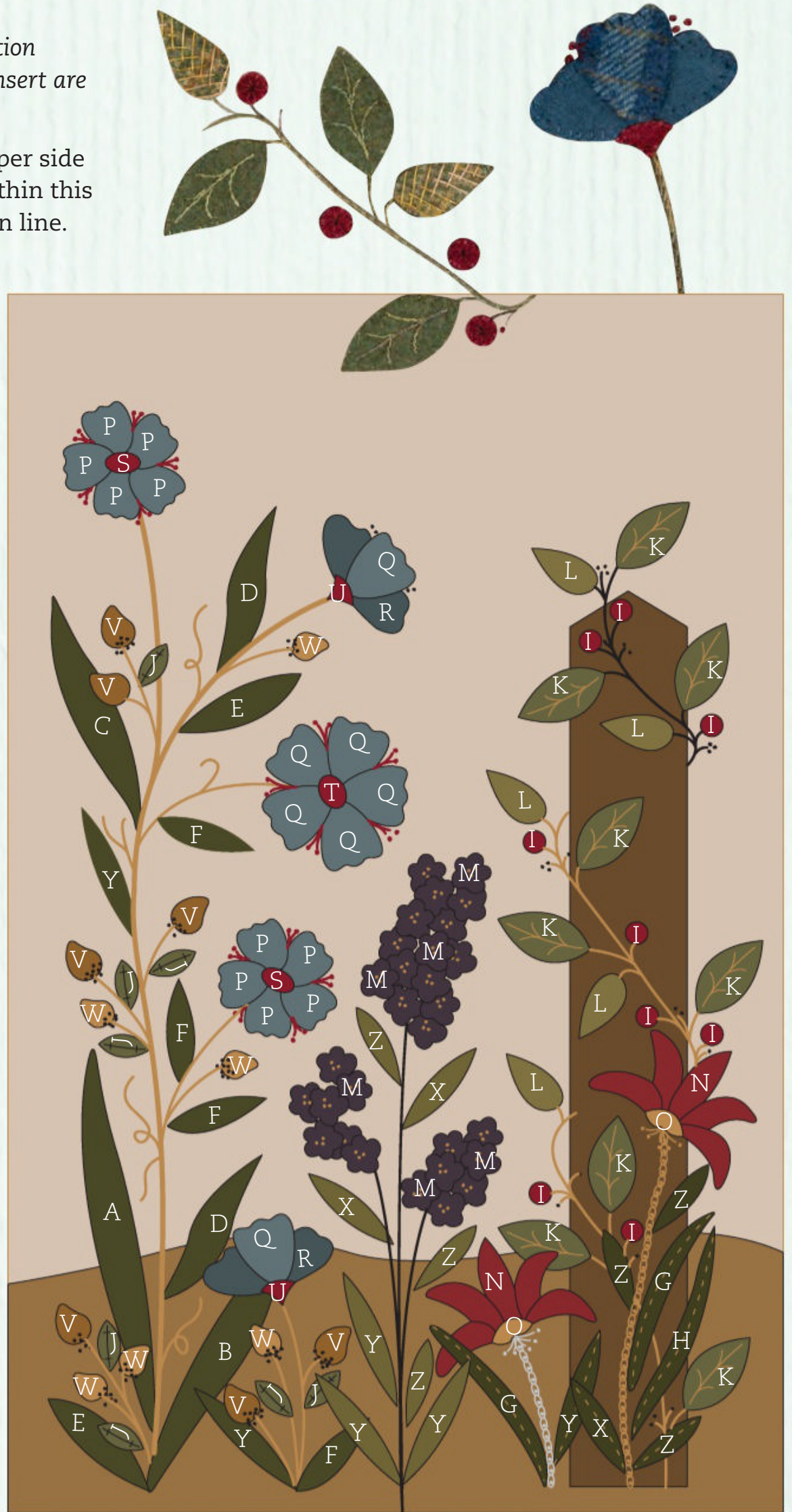
- 2 of Template X for leaves
- 3 each of Templates Y and Z for leaves

From green/yellow plaid wool, cut:

- 5 of Template L for leaves

From green solid wool, cut:

- 8 of Template J for leaves
- 9 of Template K for leaves



ASSEMBLY DIAGRAM

From blue/red plaid wool, cut:

- 7 of Template Q for petals
- 10 of Template P for petals

From dark blue plaid wool, cut:

- 1 of Template R for petal

From blue solid wool, cut:

- 1 of Template R for petal

From yellow houndstooth wool, cut:

- 6 of Template W for buds

From gold wool, cut:

- 2 of Template O for calyxes
- 7 of Template V for buds

From red houndstooth wool, cut:

- 2 of Template N for flowers

From red hand-dyed wool, cut:

- 1 of Template T for flower center
- 2 each of Templates S and U for flower centers
- 9 of Template I for berries

From purple hand-dyed wool, cut:

- 30 of Template M for flowers

*This is such a beautiful
design—full of color and life!
—J, J, and G*



SEWING INSTRUCTIONS

1. On the 18" x 28" cream wool background, draw or baste a 16" x 26" rectangle. These lines should be 1" inside the outer edge of the background wool. This will ensure the appliqué is positioned within the finished size of the background.
2. Use the combined pages from the Template Insert to make a placement guide.
3. Using the placement guide from Step 2, the photo, and diagram, arrange the ground, fence post, leaves, flowers, buds, and berries on the cream wool background, then press in place.
4. Blanket-stitch or whipstitch each piece to the cream background with coordinating thread, with the exception of the I berries and M petals.
5. Add stitching embellishments as indicated in the Embroidery Chart.
6. When stitching is complete, trim the mat to 16" x 26", then iron the fusible frame to the back.
7. Remove the fusible's paper, then place the mat on top of the backing flannel, wrong sides together. Press to fuse them together.
8. Trim away the excess backing flannel using the edge of the wool mat as a guide.
9. Blanket-stitch around the edge of the mat with Weathered Hay (O576) to complete the *My Side of the Fence* mat.

Thread	Motifs	Stitch
Blue Flowers at Left		
O503	Blue flowers	Two straight stitches between petals with French knots at the top
P2	Large leaves	Stem stitch center vein Straight stitch for veins that meet the center
P2 & P9	Main stems	One strand of each color together for two rows of stem stitch
P2	Curly vines and bud stems	Stem stitch
199	Small leaves	Two strand straight stitch with couching
P9	Gold and yellow buds	French knots
Dark Flowers at Center		
P10	Center of each petal	Two – two wrap French knots
P5	Center of each petal	One – two wrap French knot
P12	Stems	Stem stitch
Red Flowers at Right		
O503	French knots	Between leaves at top of fence post
P2	Template K leaves	Stem stitch leaf veins
P5	Template L leaves	Leaf stitch – see diagram in Template Insert
P2	Vine	Two rows stem stitch
P2	Vine tendrils	Stem stitch
P2	Flower stems	Chain stitch
199	Flower leaves	French knot in each chain stitch of stem
199	Flower leaves	Running stitch
O503	Red flower petals	Two rows of stem stitch for inner petal lines
P5	Red flower calyx	Five two strand straight stitches with French knots at the end of each
O503	Berries	Blanket-stitch to center – see Template Insert



Kits available for \$49.99 plus postage. Kit includes all wool for top plus flannel backing fabric.

Thread kits may be available for \$49.50 plus postage. Kit includes nine balls of Valdani perle cotton.

KAREN YAFFE learned to sew from her mother, who she remembers was always making clothes for her and her siblings. She took her first beginning appliqué class in 2010 and was hooked. She loved the colors and textures of wool and how you use hand-stitching throughout to complete the project. In 2020 she tried her hand at making her own patterns and hasn't looked back. She and her husband have two grown boys and live in Minneola, Florida.

Contact Information:
 Pieceful Gathering Quilt Shop
 kayaf8@gmail.com
 www.piecefulgathering.com



DESIGNED BY JULIE PORTER
Finished quilt size: 48" x 64"

Country Blues

PART
ONE
OF FOUR

PROJECT LEVEL
OF DIFFICULTY



BEGINNER

This piece is a reflection of Julie's home. She says her life in the country has many blessings, from the neighbor's beehives to her own pond full of fish—and, of course, the farmhouses.

We can just picture it, Julie!



MATERIAL REQUIREMENTS

- ❑ 2 yards green solid for backgrounds, HST units, and borders
- ❑ ¾ yard light stripe for backgrounds, chimney, dog flower stem, and leaves
- ❑ Fat quarter light green check for backgrounds
- ❑ Fat quarter light blue stripe brushed cotton for crow block, pumpkin, chicken waddle, dog flower petals, and cow flower center
- ❑ ⅔ yard light cream print for HST units, bias vines, bee skep, cabin roof, and sheep body
- ❑ Fat quarter each of five light prints for HST units and assorted motifs
- ❑ Fat quarter each of seven dark blue prints for Star blocks, house star, door and windows, chicken, fish, flag, cow flower, pumpkin star, and large flower
- ❑ ¼ yard cream woven for house stripes, flag pole, and right pumpkin section
- ❑ Fat eighth each of four medium blue prints for stars, house stripes, flowers, and berries
- ❑ Fat eighth each of medium blue in brushed cotton, brushed cotton stripe, and homespun for house roof, small flower, and cabin front
- ❑ Fat eighth each of light blue print and stripe homespun for flag field, bird's wing, flower petals and center, and pumpkin section
- ❑ ⅔ yard total of assorted green brushed cottons and prints for tree, leaves, and flower stem
- ❑ 9" square black stripe brushed cotton for crow and bees
- ❑ 9" x 12" cream wool for bee wings, flag stripes, fish stripes, chicken star and beak, bird's beak, and dog patches
- ❑ 9" x 12" white wool for dog, sheep's head, tail and feet, and cow patches and tail
- ❑ 9" x 12" tan wool for bee skep top and cow
- ❑ Scraps of medium blue wool for bird, patch on sheep's head, sheep's nose, and flower center
- ❑ 4" x 5" green wool for small flower stem and leaves
- ❑ 3½" square dark green wool for pumpkin's stem
- ❑ Scrap of light brown wool for sheep patches
- ❑ Scrap of black wool for door on bee skep
- ❑ ½ yard blue print for binding
- ❑ Threads to match appliqué
- ❑ DMC floss in black and ecru
- ❑ Freezer paper or fusible (your preference)



*So pretty, and we
love those country
blues!*

-G, J, and J



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Templates in the Template Insert do not contain seam allowance. Cutting instructions for backgrounds and borders are listed in this first installment. Remaining fabric can then be used for appliqué motifs.

From green solid, cut:

- 5 – 6½" x WOF strips (set aside for outer border—Winter issue)
- 1 – 14" x WOF strip, then sub-cut into:
 - 1 – 8½" x 14½" rectangle for Bee Skep block (Spring issue)
 - 2 – 14½" x 16½" rectangles for Large House block (Spring issue) and Cow block (Summer issue)
- 1 – 12½" x WOF strip, then sub-cut into:
 - 1 – 12½" square for Sheep block (Summer issue)
 - 1 – 8½" x 12½" rectangle for Dog block (Fall issue)
 - 1 – 12½" x 17½" rectangle for Flag block (Winter issue)
- 1 – 9½" x WOF strip, then sub-cut into:
 - 1 – 9½" square for Pumpkin block (Fall issue)
 - 1 – 9½" x 12½" rectangle for Cabin block (Summer issue)
 - 8 – 4" squares for HST units (for entire quilt)

From light stripe, cut:

- 1 – 11½" x 12½" rectangle for Fish block (Spring issue)
- 1 – 8½" x 14½" rectangle for Large Flower block (Summer issue)
- 1 – 12½" x 13½" rectangle for Chicken block (Fall issue)

From light green check, cut:

- 1 – 8" x 9½" rectangle for Crow block (Spring issue)
- 1 – 6½" x 9½" rectangle for Small Flower block (Fall issue)

From light blue stripe brushed cotton, cut:

- 1 – 2" x 9½" strip for Crow block (Spring issue)

From light cream print, cut:

- 1 of Template 1A for bee skep

From assorted light prints, cut:

- 1 of Template 3B for house front
- 8 – 4" squares for HST units (for entire quilt)

From assorted dark blue prints, cut:

- 3 of Template 2A for fish
- 1 each of Templates 3E and 3D for house star and door
- 3 of Template 3C for house windows

From cream woven, cut:

- 5 – 1¼" x 9" strips for house

From medium blue prints, cut:

- 1 of Template 1D for star on Bee block
- 1 of Template 4C for Crow block flower top
- 2 of Template 4D for Crow block petals
- 6 – 1¼" x 9" strips for house

From medium blue brushed cotton, cut:

- 1 of Template 3A for house roof

From light blue print, cut:

- 2 of Template 4D for Crow block petals

From assorted green prints, cut:

- 1 of Template 4B for Crow block leaf
- 1 – $\frac{3}{8}$ " x 8" strip for Crow block stem

From black stripe brushed cotton, cut:

- 2 of Template 1F for bees
- 1 of Template 1F reversed for bee
- 1 of Template 4A for crow

From cream wool, cut:

- 2 of Template 1E for bee wings
- 1 of Template 1E reversed for bee wing
- 1 each of Templates 2B and 2C for fish stripes

From tan wool, cut:

- 1 of Template 1C for skep top

From black wool, cut:

- 1 of Template 1B for skep door

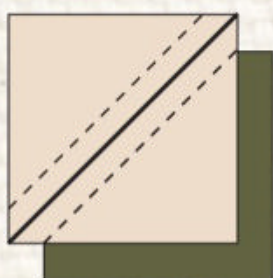
From blue print, cut:

- 6 – $2\frac{1}{2}$ " x WOF strips for binding (Winter issue)

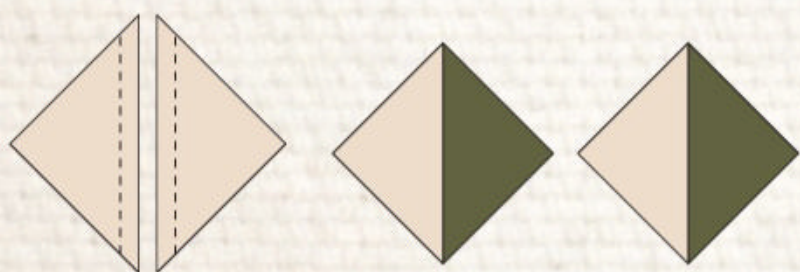
SEWING INSTRUCTIONS

HST UNITS

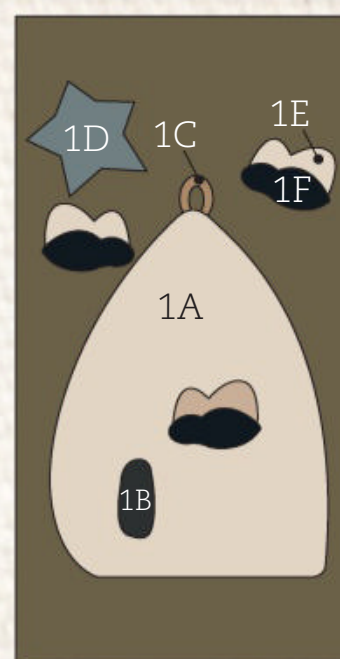
1. On the wrong side of a 4" light print square, draw a line diagonally from corner to corner.
2. With right sides together, layer a marked light print square on top of a 4" green solid square, then sew $\frac{1}{4}$ " from both sides of the drawn line.



3. Cut on the drawn line of the unit from Step 2 to create two HST units, then trim each to measure $3\frac{1}{2}$ " square.

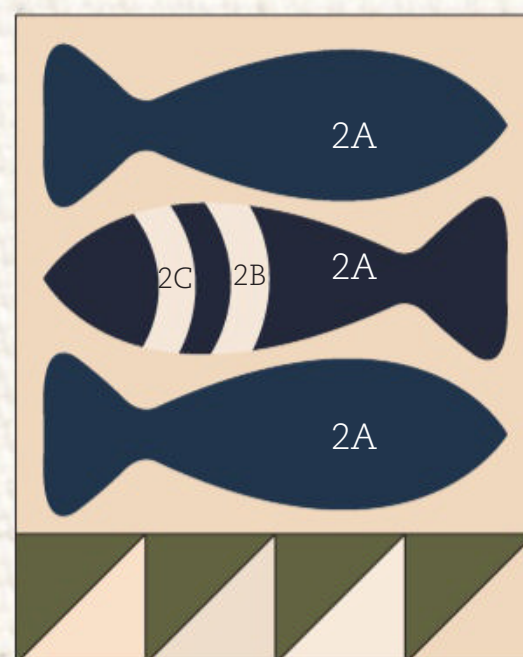


4. Repeat Steps 1–3 to make a total of sixteen light/green HST units. Seven of these will be used in constructing the Spring blocks. Set aside the remaining nine for later installments.



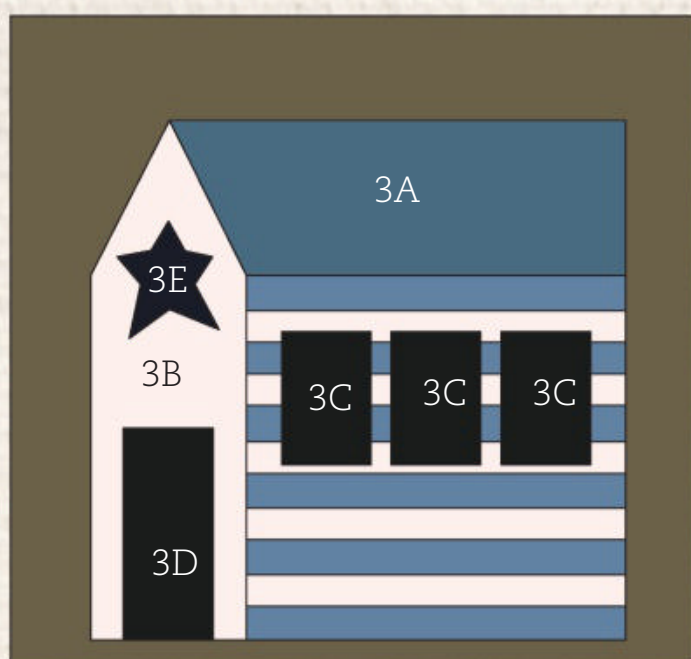
BEE SKEP BLOCK

1. Arrange the bee skep with door and top tab, bees, and star on an $8\frac{1}{2}$ " x $14\frac{1}{2}$ " green solid background and affix in place.
2. Stitch the motifs to the background using your favorite method for appliqué.



FISH BLOCK

1. Arrange the three fish and fish stripes on the $11\frac{1}{2}$ " x $12\frac{1}{2}$ " light stripe background then stitch in place.
2. Using four of the HST units, sew them together taking care with the position and angle of the green triangles.
3. Sew the HST strip from Step 2 to the bottom of the appliquéd Fish block from Step 1 to complete the block measuring $12\frac{1}{2}$ " x $14\frac{1}{2}$ ".



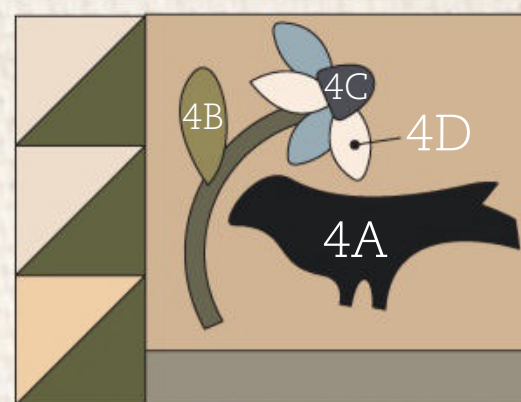
HOUSE BLOCK

1. Sew together the six $1\frac{1}{4}$ " x 9" blue strips alternating with the five $1\frac{1}{4}$ " x 9" light strips to create the side of the house. This unit should measure $8\frac{3}{4}$ " x 9".
2. Arrange the unit from Step 1 with the roof, house front, door, windows, and star on a $14\frac{1}{2}$ " x $16\frac{1}{2}$ " green solid background and appliqué in place.
3. Add ecru backstitches to indicate window panes.



Kits are available at Sew Treasured Quilt Shop. Use the contact information below.

sewtreasured@stquiltshop.com
951-304-9787

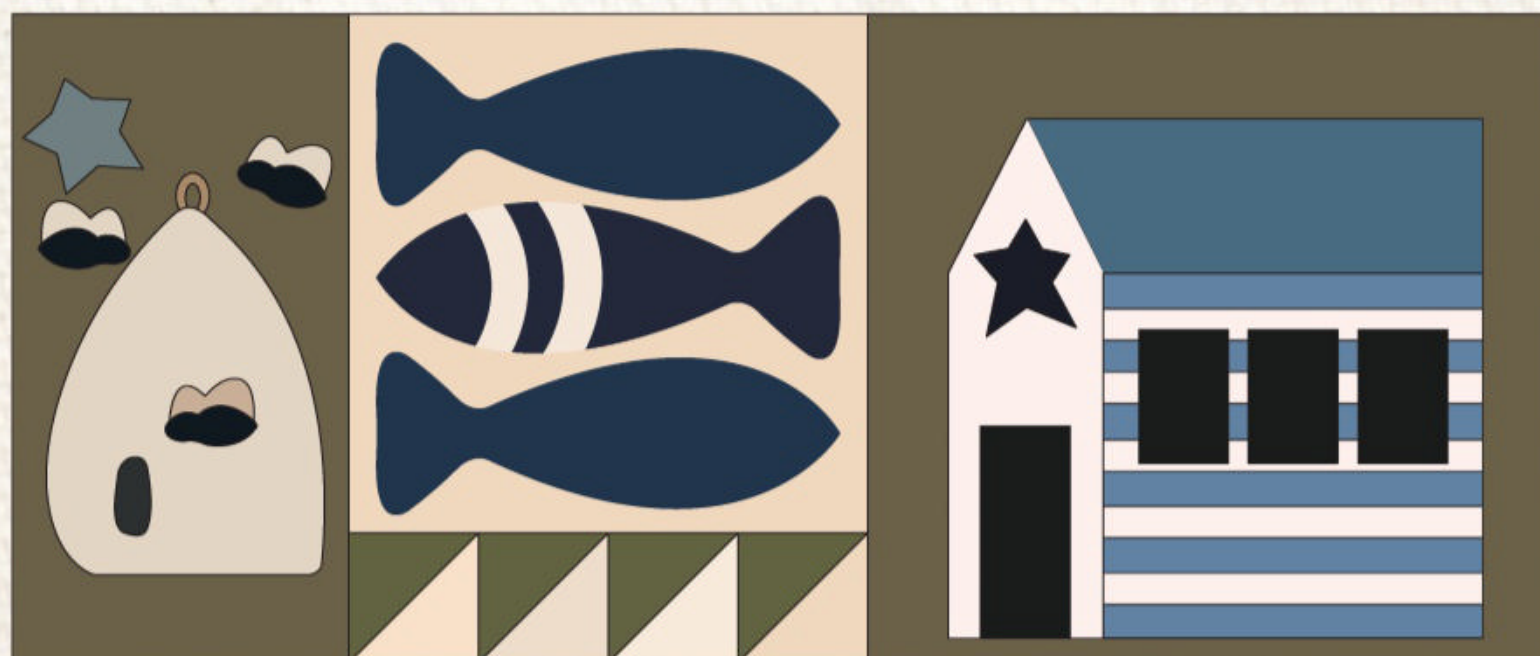


CROW BLOCK

1. Arrange the crow, stem, leaf, flower petals, and flower top on an 8" x $9\frac{1}{2}$ " light green check background and appliqué in place.
2. Sew the 2" x $9\frac{1}{2}$ " strip of light blue stripe to the bottom of the unit from Step 1.
3. Sew together three HST units, again taking care with position of green triangles.
4. Sew the unit from Step 3 to the left side of the unit from Step 2 to complete the Crow block measuring $9\frac{1}{2}$ " x $12\frac{1}{2}$ ".

SPRING QUILT ASSEMBLY

1. Sew the Bee Skep block to the left side of the Fish block with HST units.
2. Sew the House block to the right side of the Fish block to complete the top row of the quilt measuring $14\frac{1}{2}$ " x $36\frac{1}{2}$ ".
3. Set aside the Crow block to be assembled with the Flag (Winter 2023 issue).





JULIE PORTER began quilting as a young mom, learning from primitive quilters and being inspired by the old primitive quilts of the past. Julie has taught quilting for many years in her hometown in California while raising five kids. A few years back, Julie started her pattern company, Farmhouse Cottons. Her patterns are a whimsical collection of quilts that remind her of a longed-for simpler way of life. Julie has always expressed her love of decorating and creating images of a more simple, peaceful life with quilts.

www.etsy.com/shop/FarmhouseCottons

facebook.com/FarmhouseCottons

farmhousecottonsquilts@gmail.com

DESIGNED BY SUZANNE WENZLICK

Finished quilt size: 19¼" square

Finished block size: 4" square

Chocolate Love Birds

PROJECT LEVEL
OF DIFFICULTY



BEGINNER

Suzanne loves the saying "Fill your basket with love." Since she has always loved watching birds and hearing them sing she thought chocolate birds in her Easter basket would be perfect!

MATERIAL REQUIREMENTS

- ⅜ yard red stripe for outer border and binding
- ⅜ yard tan print for basket background
- Fat eighth red and white stripe for setting triangles
- ⅜ yard light tan print for inner border (Suzanne chose Moda Grunge)
- 5 – 6" squares of assorted red prints for baskets
- Scraps of brown prints for birds, stems, and bird stand
- 3 – 2" squares of red wool for hearts
- ⅝ yard fabric of choice for backing
- 2 large brown buttons for bird wings
- 7 small white/tan buttons
- 1 medium size red button
- Valdani size 12 perle cotton in black
- ⅜" bias tape maker
- ¼" bias tape maker
- Fabric glue (optional)
- Freezer paper or fusible product of choice (Suzanne used Apliquick)

NOTE: The buttons I used in this quilt are vintage buttons from my mother-in-law, Marilyn. I cherish them and they always remind me of the love and friendship I had with her. This quilt and my heart are filled with love. I hope all your baskets are filled with love, too!

— Suzanne



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Templates in the Template Insert do not include seam allowance.

From red stripe, cut:

- 1 – 4¼" x 13½" strip for left outer border
- 1 – 4" x 17¼" strip for top outer border
- 1 – 3¼" x 17¼" for bottom outer border
- 1 – 3" x 19¾" strip for right outer border
- 2 – 2¼" x WOF strips for binding

From tan print, cut:

- 3 – 3⅞" squares, cut once diagonally from corner to corner for basket background top (there will be one extra)
- 3 – 2⅞" squares, cut once diagonally from corner to corner for basket background base (there will be one extra)
- 10 – 1½" x 2½" rectangles for basket background sides

From red and white stripe, cut:

- 2 – 4" squares, cut once diagonally from corner to corner for corner setting triangles
- 1 – 7⅞" square, cut twice diagonally from corner to corner for side setting triangles

From light tan print, cut:

- 2 – 1¼" x WOF strips, then sub-cut into:
 - 2 – 1¼" x 12" strips for side inner borders
 - 2 – 1¼" x 13½" strips for top and bottom inner borders

From assorted red prints, cut:

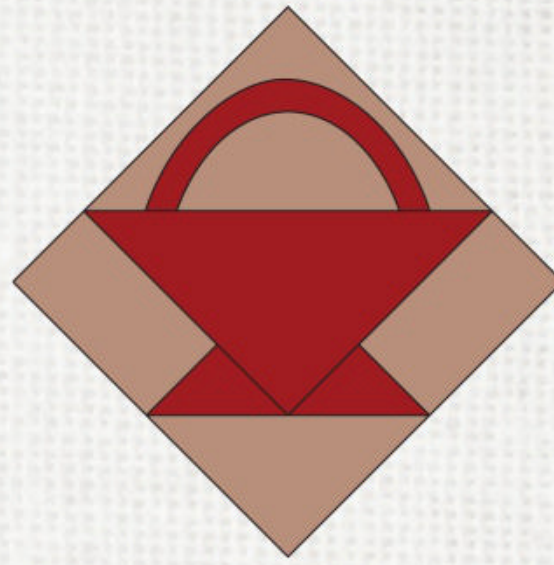
- 1 – 3⅞" square from each, cut once diagonally from corner to corner for basket centers (there will be one extra from each print to be used later)
- 1 – 1⅞" square from each, cut once diagonally from corner to corner for basket feet

From scraps of brown prints, cut:

- 1 each of Template A and Template A reversed for birds
- 1 of Template C for bird stand
- 1 – ½" x 7" strip for stems

From red wool, cut:

- 3 of Template B for hearts



SEWING INSTRUCTIONS

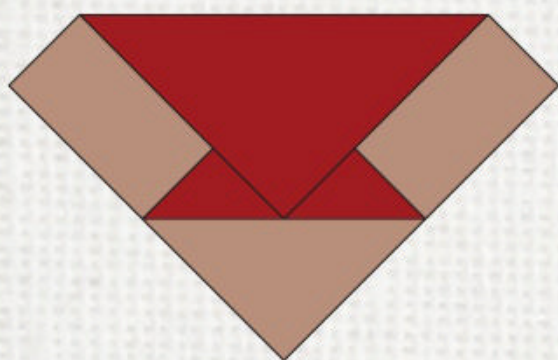
1. Using the remaining 3⅞" half square basket triangle, cut a ¾" bias strip from the long edge. (Template D on the Template Insert may be used instead with fusible, or simply used as a positioning guide.)
2. Use a ⅜" bias tape maker with the ¾" bias strip to make a ⅜" wide bias basket handle.
3. Repeat with the remaining extra basket triangles to make a total of five basket handles.
4. Glue-baste or pin the curved handle to the top background triangle, matching the bottom of each side with the bottom of the triangle. Take care to leave room at the top for seam allowance. Suzanne chose to hand sew the handles in place after the block was sewn together.
5. Lay out the units in order to make a basket block.
6. Sew the basket feet to the 1½" x 2½" tan rectangles as shown.



7. Sew the units from Step 6 to the sides of the large red basket center triangle.

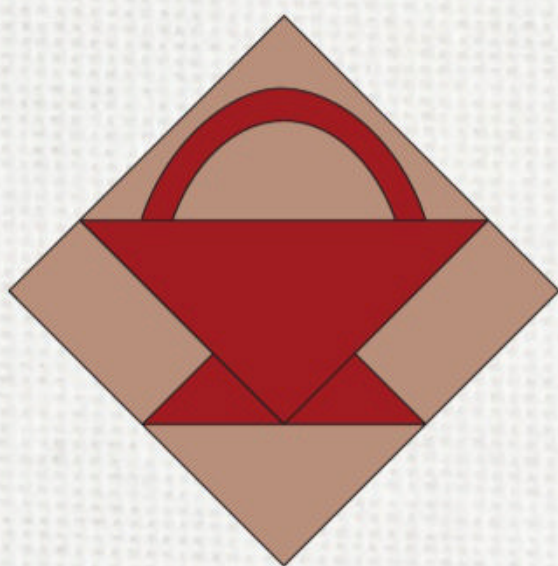


8. Sew the small background triangle to the base of the unit from Step 7.



9. Sew the triangle with the basket handle to the top of the unit from Step 8 to complete a basket block measuring 4½" square.

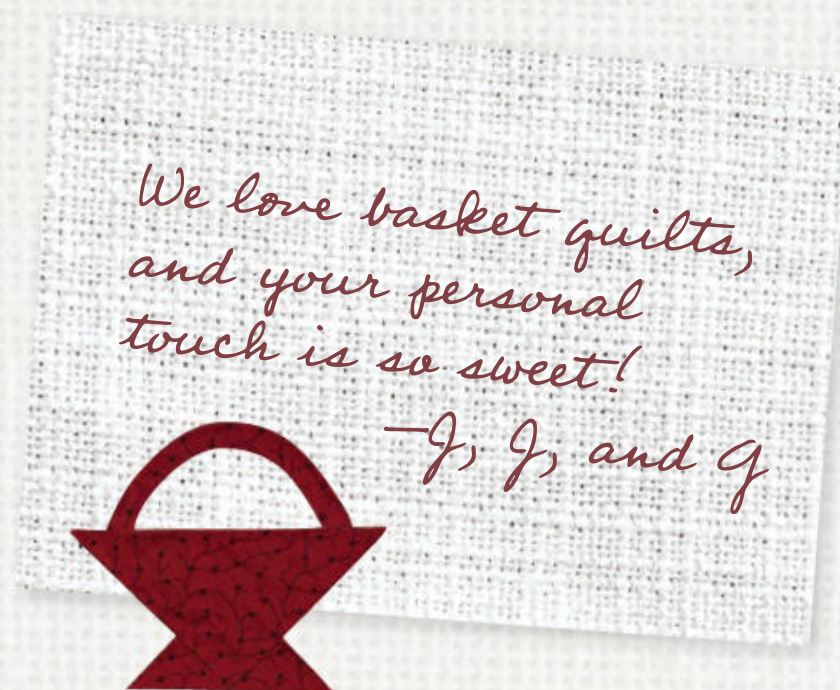
10. Repeat Steps 4–9 to make a total of five blocks.



11. Arrange the corner and side setting triangles with the five basket blocks as in the diagram. These setting triangles will be a bit oversized. The quilt center will be sewn together in diagonal rows.

12. Sew the top left corner triangle to the top left of a basket block.

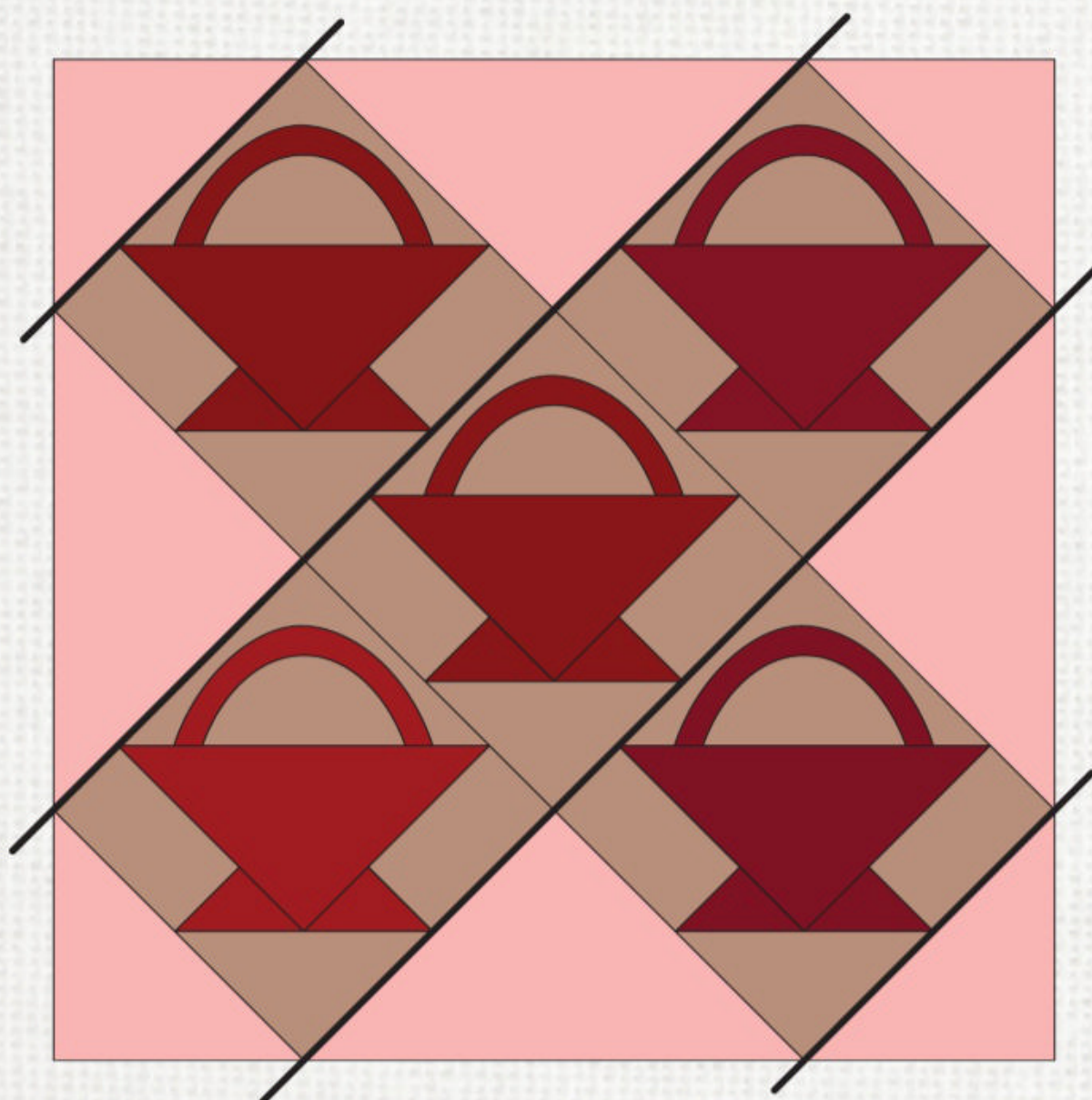
13. Sew two side setting triangles to the sides of the basket block from Step 12.



14. Continue sewing the diagonal rows of blocks and triangles together as in the diagram below.

15. Sew the three row/sections together to complete the quilt center.

16. Trim the quilt center to measure 12" square.

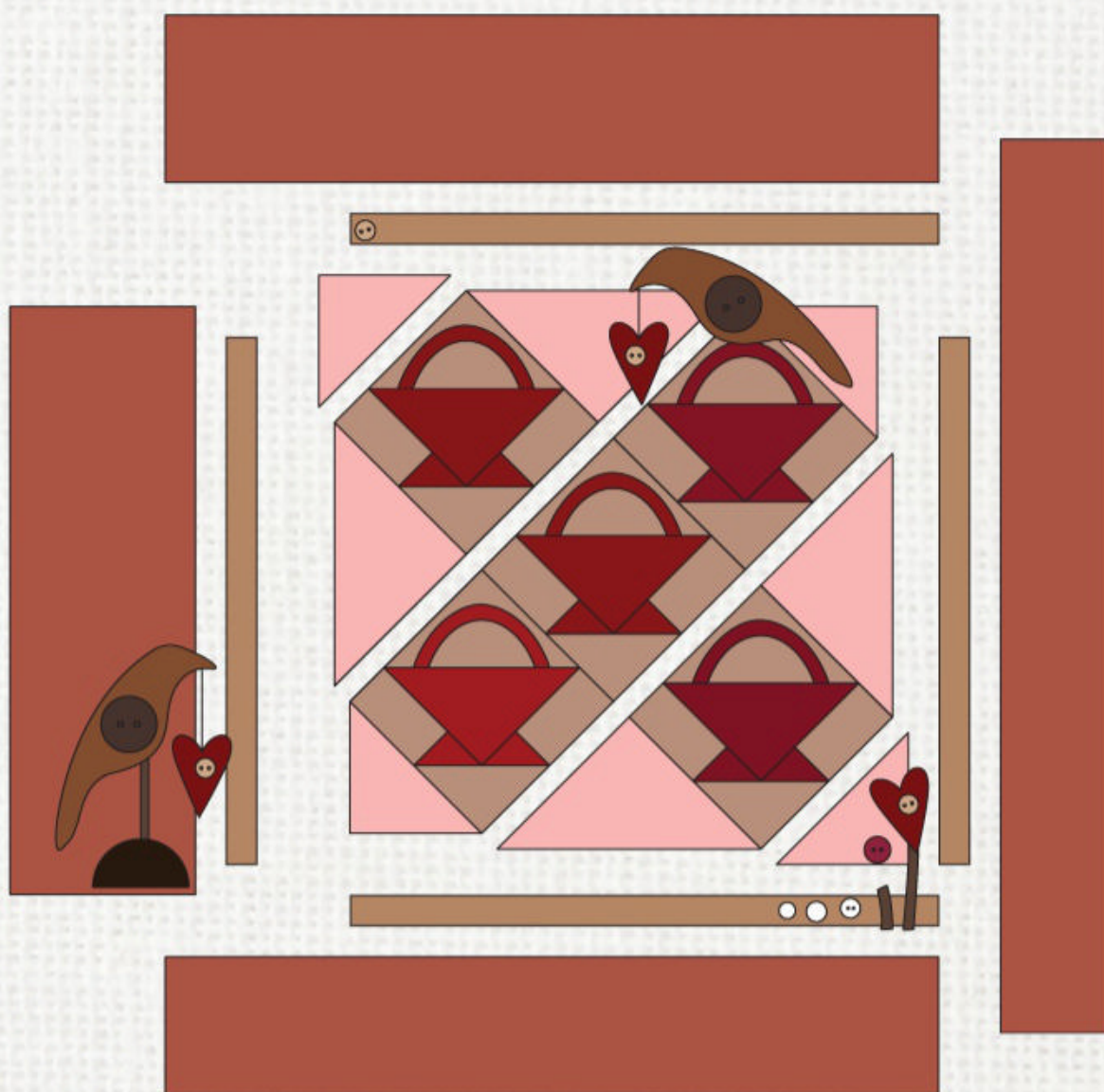


ASSEMBLING THE QUILT

1. Sew the two 1¼" x 12" tan print strips to the sides of the quilt center.
2. Sew the two 1¼" x 13½" tan print strips to the top and bottom of the quilt top.
3. Sew the 4¼" x 13½" red stripe rectangle to the left side of the quilt top.
4. Sew the 4" x 17¼" red stripe rectangle to the top of the quilt top.
5. Sew the 3¼" x 17¼" red stripe rectangle to the bottom of the quilt top.
6. Sew the 3" x 19¼" red stripe rectangle to the right side of the quilt top.



Kits available at SuzannesArtHouse.com



ASSEMBLY DIAGRAM

APPLIQUÉ INSTRUCTIONS

1. Using the ¼" bias tape maker and the ½" x 7" brown strip, make a ¼" strip for the stems.
2. Sub-cut this into 2 – 2¼" strips and 1 – 1¼" strip.
3. Arrange the stems, bird stand, birds, and hearts on the quilt top and appliqué in place using your chosen method. Suzanne chose to blanket-stitch around the wool hearts.
4. Using the black size 12 perle cotton and a back-stitch, embroider the heart strings.
5. Sandwich the quilt top, batting, and backing; baste. Quilt as desired, then bind.
6. Suzanne recommends adding the buttons once the quilting is completed.



SUZANNE WENZLICK started sewing when she was a child with the guidance of her mother, who sewed her family's clothes. Loving sewing, she got her first sewing machine when she was seven years old. She continued her journey of creativity when she graduated college with two degrees, one in fashion design and merchandizing and the other in art. She has since evolved into a successful quilt designer. Suzanne started her pattern company, Suzanne's Art House, in 2000 out of her home in sunny California. She enjoys spending time outdoors, where she draws inspiration from nature and incorporates it into her patterns.

DESIGNED BY JEROME THOMAS

Finished size: 10¼" x 15½"

What's Up, Buttercup?

PROJECT LEVEL
OF DIFFICULTY



BEGINNER



This design was inspired by Jerome's love of bunnies, whimsy, and new beginnings. This curious little rabbit can't resist investigating an unfurling buttercup plant as a new season unfolds.

This little guy is adorable, Jerome!

MATERIAL REQUIREMENTS

- ❑ 12" x 17" black wool for background
- ❑ 8" x 9" antique gold wool for bunny
- ❑ 4" x 11" oatmeal wool for tail, belly, chin, and eye
- ❑ 1" x 3" dark puce wool for inside ear
- ❑ 1" square black wool for eye
- ❑ 4" x 6" warm green wool for leaves and calyxes
- ❑ 4" square buttercup yellow wool for flowers and buds
- ❑ 2" x 12" complementary textured wool for top trim
- ❑ 12" x 17" wool of choice for backing
- ❑ 5 – ⅝" to ¾" buttons
- ❑ Freezer paper
- ❑ Light fusible web of choice
- ❑ Marking chalk or pencil of choice for stem placement
- ❑ Embroidery floss to match wools along with dusty rose, beige, camel, and medium brown
- ❑ Size 5 or 8 bright yellow/orange perle cotton for flower centers
- ❑ Size 8 black perle cotton for around perimeter of project
- ❑ Size 8 and size 12 perle cotton in green to match leaf wool for stems
- ❑ Size 12 dark green perle cotton for leaf veins
- ❑ Fray Check (optional)



APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS

See Page 95 for general appliqué preparation instructions. Templates in the Template Insert are reversed for use with fusible web.

1. To prepare the wool background, trace the scalloped Template A to freezer paper, then iron to the bottom edge of the 12" x 17" black wool background.

2. Trim the bottom scalloped edge of the black background to assist in placement of the design, then remove the freezer paper. The background will be trimmed to 10¼" x 15½" once appliqué is complete.

From antique gold wool, cut:

- 1 each of Templates B–E for bunny

From oatmeal wool, cut:

- 1 each of Templates F and G for tail, belly, chin, and eye

From dark puce wool, cut:

- 1 of Template K for inside ear

From black wool, cut:

- 1 of Template L for eye

From warm green wool, cut:

- 1 each of Templates N–R for leaves
- 3 of Template M for calyxes

From buttercup yellow wool, cut:

- 1 each of Templates H and I for flowers
- 3 of Template J for buds

From complementary textured wool, cut:

- 1 – 1¼" x 10¼" for top trim

SEWING INSTRUCTIONS

1. Draw the stem design found in the Template Insert on freezer paper, then cut away the left side of the drawn line. Press to the black background, taking care with position, and trace along the cut curve with your choice of marking tool.

2. Referring to the diagram and project photo, arrange the bunny and flower with buds and leaves on the black background, taking care to position them in order from back to front. For example: The back foot and hand will be first, then the belly/tail unit, with the body and head on top. Add the inner ear and eye motifs to complete the bunny.

3. Using a blanket stitch and two strands of floss, stitch each bunny piece to the background.

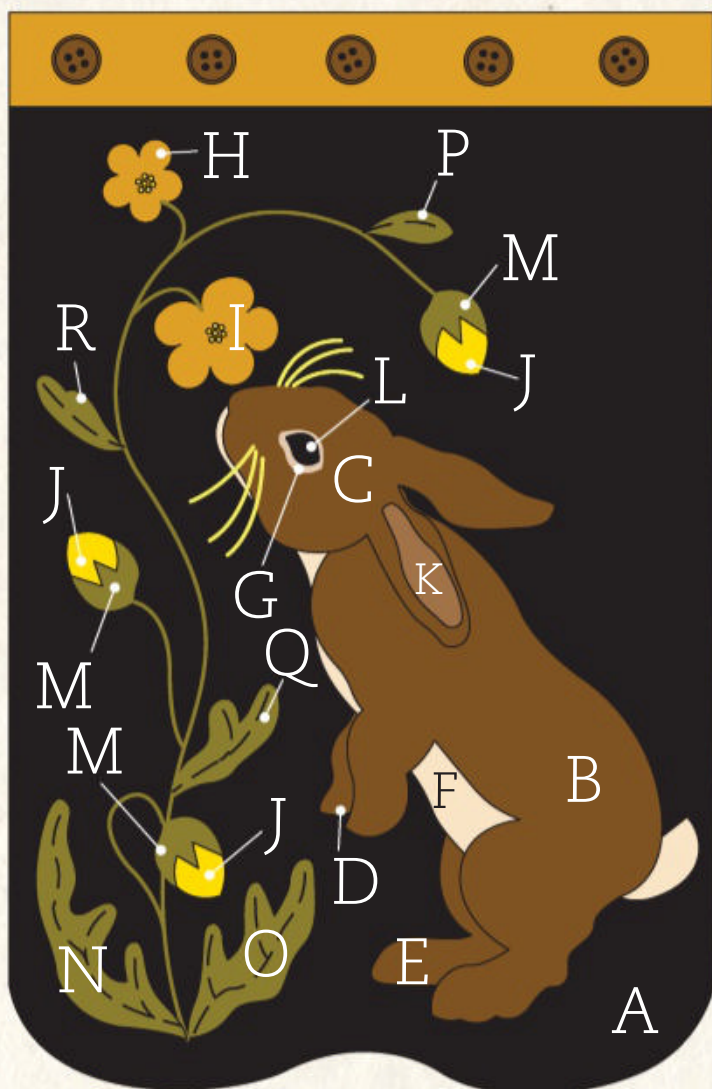
4. Use only one strand of floss to add the eye. Add a seed stitch for the eye reflection with two strands of medium beige floss.

5. With three strands of dusty rose floss, add the nose with a satin stitch.

6. With black floss and a stem stitch, add the toe separation, then finish the bunny stitching with one strand of camel floss to stem stitch whiskers.

7. Stem stitch the main buttercup stem using the green size 8 thread. Use green size 12 thread for the small adjoining stems.

8. Use one strand of floss and a blanket stitch for the calyxes. With two strands of floss and a blanket stitch, sew the leaves, flowers, and buds to the black background.



ASSEMBLY DIAGRAM

9. With the size 12 dark green thread, chain-stitch vein lines in the three large leaves, then add fly stitch veins in the smaller leaves.

10. Using a medium brown floss, add straight stitches for petal separation. Add French knots at the center of each flower with the size 5 or 8 bright yellow/orange thread.

11. When stitching is complete, center and trim your project/background wool to 10¼" x 15½". Before you trim the black background off the top, be sure you have enough room for the textured top trim piece. Make any adjustments as needed before trimming.

12. When trimming is complete, add your textured 1¼" x 10½" top trim piece. Using three strands of matching floss, blanket-stitch only the bottom to the black background. The remaining sides will be stitched when adding the backing.

13. Add the decorative buttons to this top piece.

FINISHING THE PROJECT

1. Position the finished/trimmed project on the fusible web and trace around the perimeter.

2. Cut on the drawn line, then press it to the backing fabric.

3. Position the project front on top of the backing, then fuse them together. Trim the backing fabric even with the project front.

4. Using the size 8 black thread, blanket-stitch around the perimeter to finish up.

5. Add a hanging sleeve if you like and enjoy.

*There's nothing like a
sweet, springtime bunny!
—J, J, and J*



Kits are available.
The wool bundle is \$27.
The hanger is \$26.50.

jeromethomasdesigns.com
contact@jeromethomasdesigns.com
facebook.com/JeromeThomasDesigns



JEROME THOMAS is a lifelong Vermonter who taught primary school in his small hometown, where he still resides. As a boy, he investigated all forms of flora and fauna in the mountains, streams, and foothills where he grew up. Even as a young lad, he was a caregiver to nature. Jerome nurtured an injured nestling robin back to health at age ten. Each spring, the same robin would return to the homestead, landing on Jerome's shoulder as if to say, "Did you miss me?" When Jerome retired from teaching in 2015, he fully immersed himself in the art of wool appliqué, inspired by his early experiences of the natural world. Jerome brings his love of nature, whimsy, and rich earthy colors into his designs—things that make him smile a bit. He hopes his creations do the same for you.



DESIGNED BY KATIE SOLBERG
Finished runner size: 14¼" x 46¾"

Winding Wisteria Runner



PROJECT LEVEL
OF DIFFICULTY



BEGINNER

Katie fell in love with a bundle of purple, teal, and green wools and wanted to make something big for her dining room table. This large wool runner works perfectly!



MATERIAL REQUIREMENTS

- ❑ ½ yard gray wool for background (16" x 50")
- ❑ 7" square dark purple wool for flowers
- ❑ 5" x 6" medium purple plaid wool for flowers
- ❑ 8" square violet-blue herringbone wool for flowers
- ❑ 6" square light green plaid wool for leaves
- ❑ 7" x 12" medium green texture wool for leaves
- ❑ 3" x 4" each of teal blue stripe and plaid wool for berries
- ❑ 3" x 4" light blue texture wool for berries
- ❑ 1½ yards flannel or homespun for backing
- ❑ Valdani size 12 perle cotton in H202, H203, O578, and O86
- ❑ Valdani size 8 perle cotton in P12
- ❑ Frixion pen (two colors)
- ❑ Soft Fuse or your choice of fusible

From dark purple wool, cut:

- 42 of Template A for flowers

From medium purple plaid wool, cut:

- 27 of Template A for flowers

From violet-blue herringbone wool, cut:

- 56 of Template A for flowers

From light green plaid wool, cut:

- 51 of Template B for leaves

From medium green texture wool, cut:

- 24 each of Templates C and D for leaves
- 6 each of Templates E and F for leaves

From each of teal blue stripe and plaid wool, cut:

- 16 of Template G for berries

From light blue texture wool, cut:

- 16 of Template G for berries

From the flannel or homespun, cut:

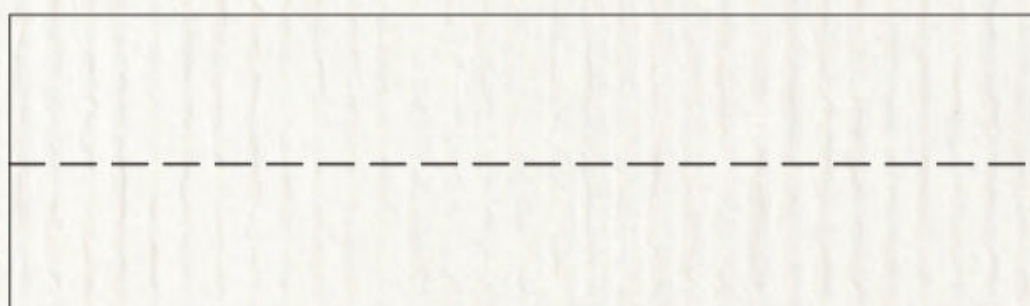
- 1 – 15" x 47½" rectangle for backing

APPLIQUÉ PREPARATION AND CUTTING INSTRUCTIONS:

See Page 95 for general appliqué preparation instructions.

1. To prepare your mat background, cut or tear a 16" x 50" rectangle from the gray background wool.

2. Using a Frixion pen, draw a horizontal line down the center of the background rectangle as shown. This will be used for placement when tracing the vine.





*Delicate, but
dimensional and
beautiful! Can't
say enough!
-J, J, and J*

SEWING INSTRUCTIONS

1. Tape vine Layout Diagrams A and B together. This represents one third of the complete vine.
2. Using the $\frac{1}{3}$ vine diagram and a light box, trace the vine and branches onto the gray background using a different colored Frixion pen. Start at the bottom of the vine (the circle on Layout Diagram B) and work your way up to the top of the vine. Take care to match up the dashed center line with the line marked at the center of the background.
3. You will need to trace this combined Layout Diagram three times to cover the length of the background. Take care to match up the small circles as you go.
4. When the vine tracing is complete, stitch over the drawn lines with a stem stitch using a size 8 brown P12 Valdani thread. Katie stitched two rows of stem stitch for the center vine and one row of stem stitch for all of the branches.
5. Referring to the project photo on the next page, arrange the appliqués and fuse in place.



Kit Information

Kits available for \$49.99 plus postage. Kit includes all wool for top plus flannel backing fabric.

Thread kits may be available: \$27.50 plus postage. Kit includes five balls of Valdani perle cotton.



6. Stitch all of the medium green leaves and teal/blue berries (shapes C, D, E, F, and G) in place using a buttonhole stitch.

7. The small light green leaves are stitched in place using a simple backstitch down the center of each leaf.

8. Stitch all of the purple flowers in place with a straight stitch from the center to between each petal, then add a French knot in the center.

COMPLETING THE RUNNER

1. Once stitching is complete, trim the wool background to 15" x 47½".

2. Place the backing and top right sides together and pin to secure.

3. Using a ⅜" seam allowance, sew around the runner's perimeter, leaving a 4" opening on one side for turning. Clip the corners, then turn the runner right side out.

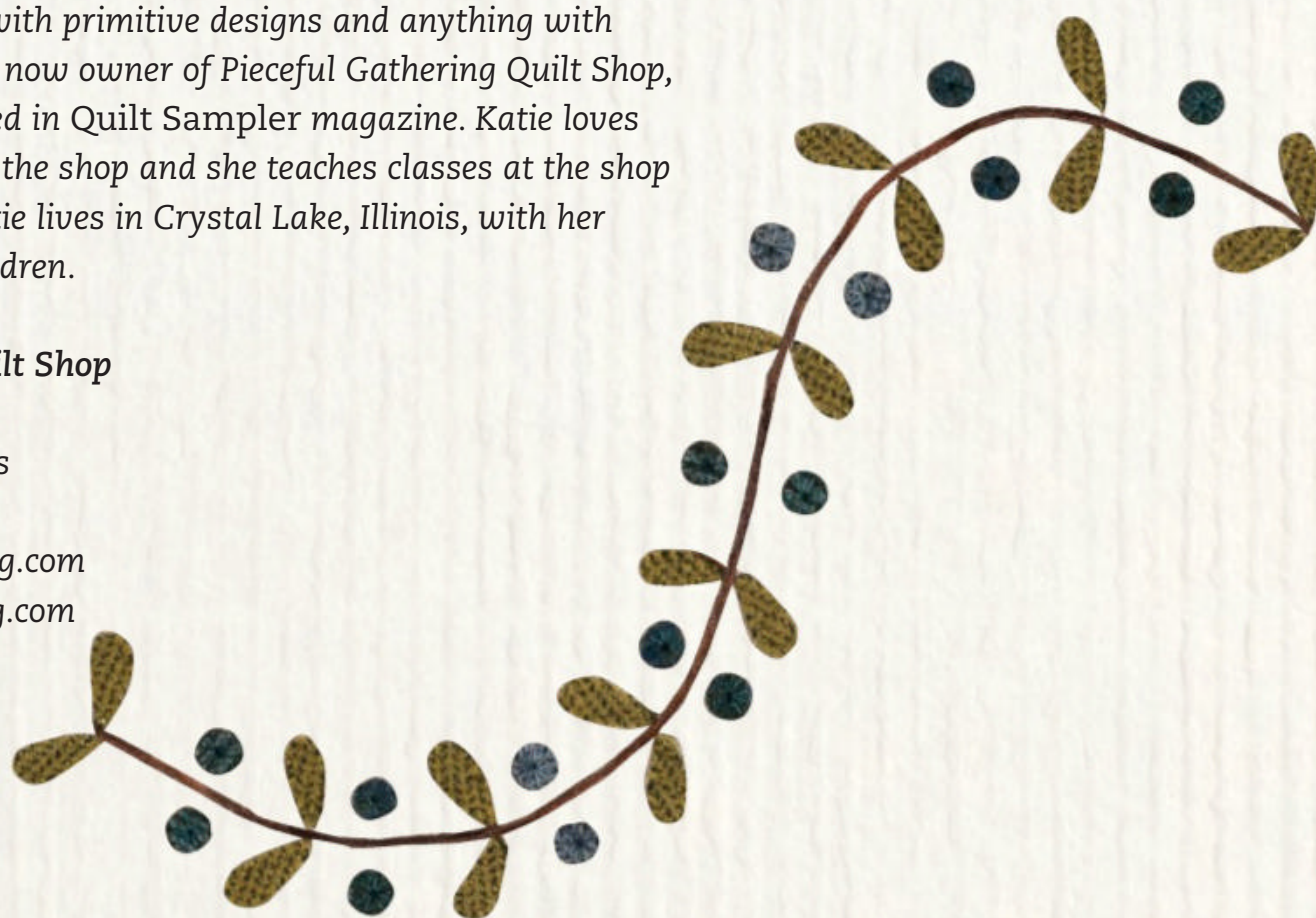
4. Use a whipstitch to close the opening and then press.

5. Finish your runner by sewing a machine topstitch around the outer perimeter approximately ¼" from the edge. Katie chose to use a wool thread in a neutral color for the top and cotton thread in the bobbin for this final topstitch.



KATIE SOLBERG learned to quilt in 2006 when her mom decided to open a small quilt shop in Fox River Grove, Illinois. She quickly grew to love scrappy quilts with primitive designs and anything with wool appliqué. Katie is now owner of Pieceful Gathering Quilt Shop, which has been featured in Quilt Sampler magazine. Katie loves to design patterns for the shop and she teaches classes at the shop and at local guilds. Katie lives in Crystal Lake, Illinois, with her husband and three children.

Pieceful Gathering Quilt Shop
 106 Northwest Hwy.
 Fox River Grove, Illinois
 847-516-7911
katie@piecefulgathering.com
www.piecefulgathering.com





DESIGNED BY MARUSHKA VOLKOVA

Finished pouch: 7" x 8"

Half-Round Pouch

PROJECT LEVEL
OF DIFFICULTY



BEGINNER



Marushka loves quick and easy projects that can be created in just a couple of hours using fabric scraps. She also loves different shapes and hand-stitching. This little pouch experiments with mixing a half-round form, a diagonal-striped pattern, and hand-embroidery. Sweet and simple!

MATERIAL REQUIREMENTS

- ❑ 20 – 1½" x 5"–10" assorted print strips for pouch cover
- ❑ ¼ yard fabric of choice for lining
- ❑ ¼ yard fusible interfacing (recommended)
- ❑ 10" zipper to match
- ❑ Embroidery floss in coordinating colors
- ❑ Cotton yarn for tassels
- ❑ 3" x 5" rectangle of cardboard
- ❑ Erasable marking pen
- ❑ Pressing sheet

CUTTING INSTRUCTIONS

From fabric of choice, cut:

- 2 of Template A for lining

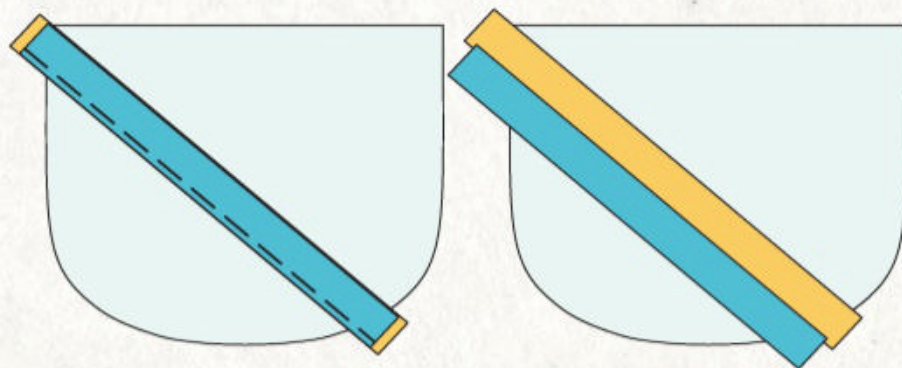
From interfacing, cut:

- 2 of Template A

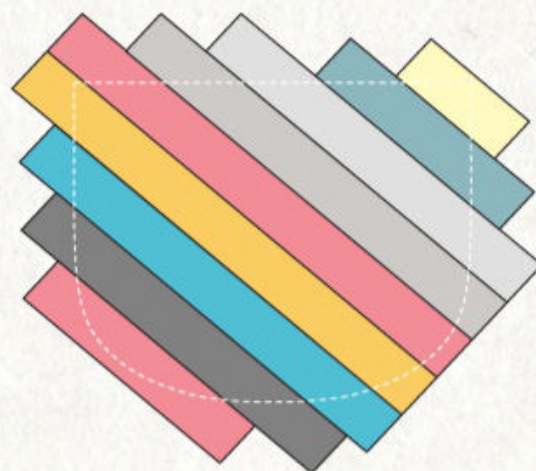
TIP: If you do not have fusible interfacing (recommended) you can try using a glue stick to lightly hold your fabric strips in position before sewing.

SEWING INSTRUCTIONS

1. Position a long strip faceup diagonally across a pouch interfacing unit on your pressing mat. Lay the pressing sheet over the top, then press the strip in place. Positioning the pressing sheet on top prevents your iron from becoming sticky as you press the strips to the fusible interfacing.
2. Lay a second strip facedown on top of the first strip, matching the edges. Sew them together on the interfacing unit, then press open with the pressing sheet on top.



3. Continuing adding strips to cover the bottom half, then repeat to cover the top half.



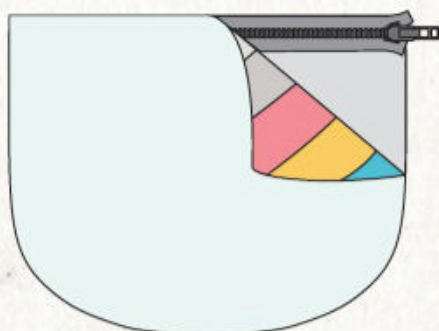
4. Repeat Steps 1–3 to make the pouch back.

5. Using the interfacing shape, trim the front and back pouch units.

6. Referring to the photo of the pouch, draw loop and zigzag embroidery designs with the erasable pen on the front pouch cover.

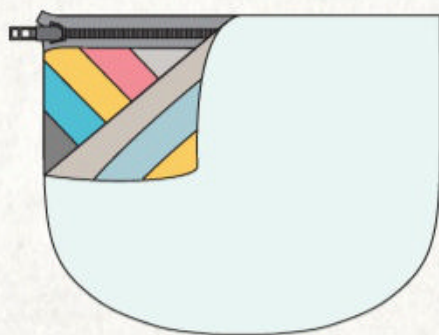
7. Embroider the curves with a back-stitch and use long straight stitches for the zigzag design.

8. Position a lining unit faceup with the zipper faceup at the top edge, as in the diagram. Lay the pouch cover on top of these, facedown, then pin the three layers together.



9. Using a zipper foot, sew along the top edge, starting and stopping with a back-stitch.

10. Position the unit from Step 9 with the lining folded down behind with one side of the zipper sewn in between, as shown in the diagram.



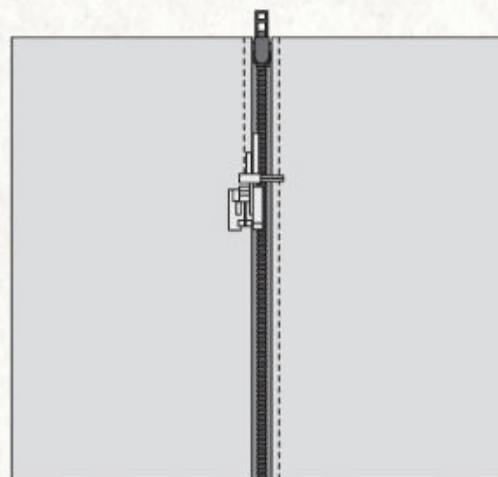
11. Lay the remaining lining piece faceup under the unit from Step 10 so the edge of the lining lines up with the edge of the zipper. Lay the pouch back facedown on top, as shown in the diagram, and pin them together.

12. Repeat Step 9 to sew the lining and pouch back cover together with the zipper between.

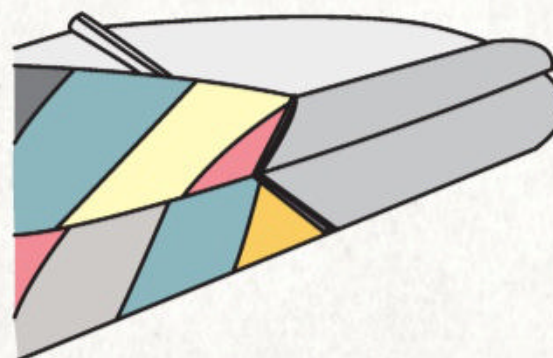
13. Fold the layers open with the zipper down the middle. Fold the pouch cover away from the lining so it is under the cover and lining for the pouch's other side.

14. Topstitch using the standard foot, only through the lining and zipper edge along the side of the zipper.

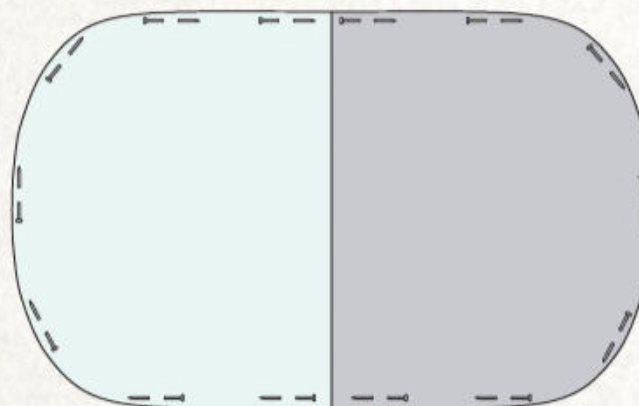
15. Repeat to topstitch along the other side of the zipper.



16. Open the zipper and place the pouch covers right sides together. Position the lining pieces right sides together as well with the zipper at the center.



17. Pin, then sew around the perimeter using a $\frac{3}{8}$ " seam allowance, starting and ending with a back-stitch. Leave an opening in the lining side for turning the pouch right side out.



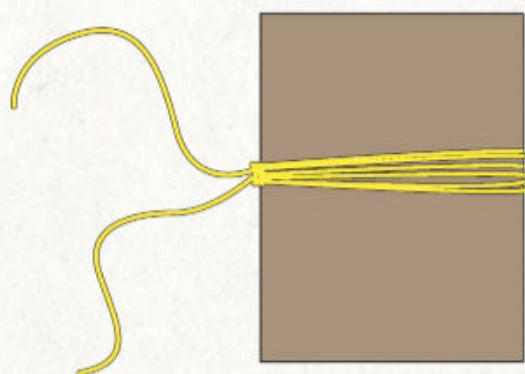
18. Turn the pouch right side out, press, then sew the opening closed by hand or machine.



*What a versatile
little pouch!*

-J, J, and G

19. To make the tassel, wrap cotton yarn around the 3" x 5" rectangle of cardboard at least 20 times, then cut the yarn so both the beginning and stopping ends of the yarn are at the same edge of the cardboard.

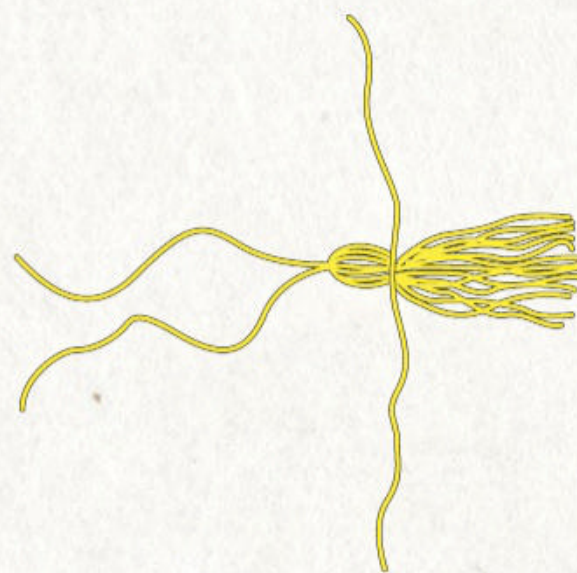


20. Cut a 6" length of cotton yarn and insert it between the cardboard and the yarn at the top (opposite of the cut ends) of the tassel. Tie twice to hold the tassel together.

21. Remove the tassel from the cardboard.

22. Cut an 8" length of yarn and wrap it 3-5 times $\frac{1}{2}$ " from the top of the tassel. Tie it twice and hide the strings between the threads.

23. Cut the yarn loops at the bottom end to finish the tassel.



24. Using a large-eye needle with the yarn ends threaded through it, insert into the opening of the zipper pull tab, looping through the pull tab 2-3 times to sew the tassel to the pouch. Hide the loose ends between the threads and you have finished your scrappy Half-Round Pouch.



MARUSHKA VOLKOVA is a Russian patchwork and quilting designer living by the Sea of Japan. Sewing is her current obsession, but you will also find her scrapbooking, taking photographs, reading, decorating, planting, and hanging out with her family and friends. She believes in the magic power of handmade and shares her hobbies on Instagram @marushkavolkova and on her blog, www.marushkavolkova.blogspot.com.

Spring & Welcomes

DESIGNED BY TONYA ROBEY

Finished size: 18½" x 23"

Tonya thought a handful of flowering spring leaves could welcome you to your home sweet home. So pretty!

PROJECT LEVEL
OF DIFFICULTY



BEGINNER



MATERIAL REQUIREMENTS

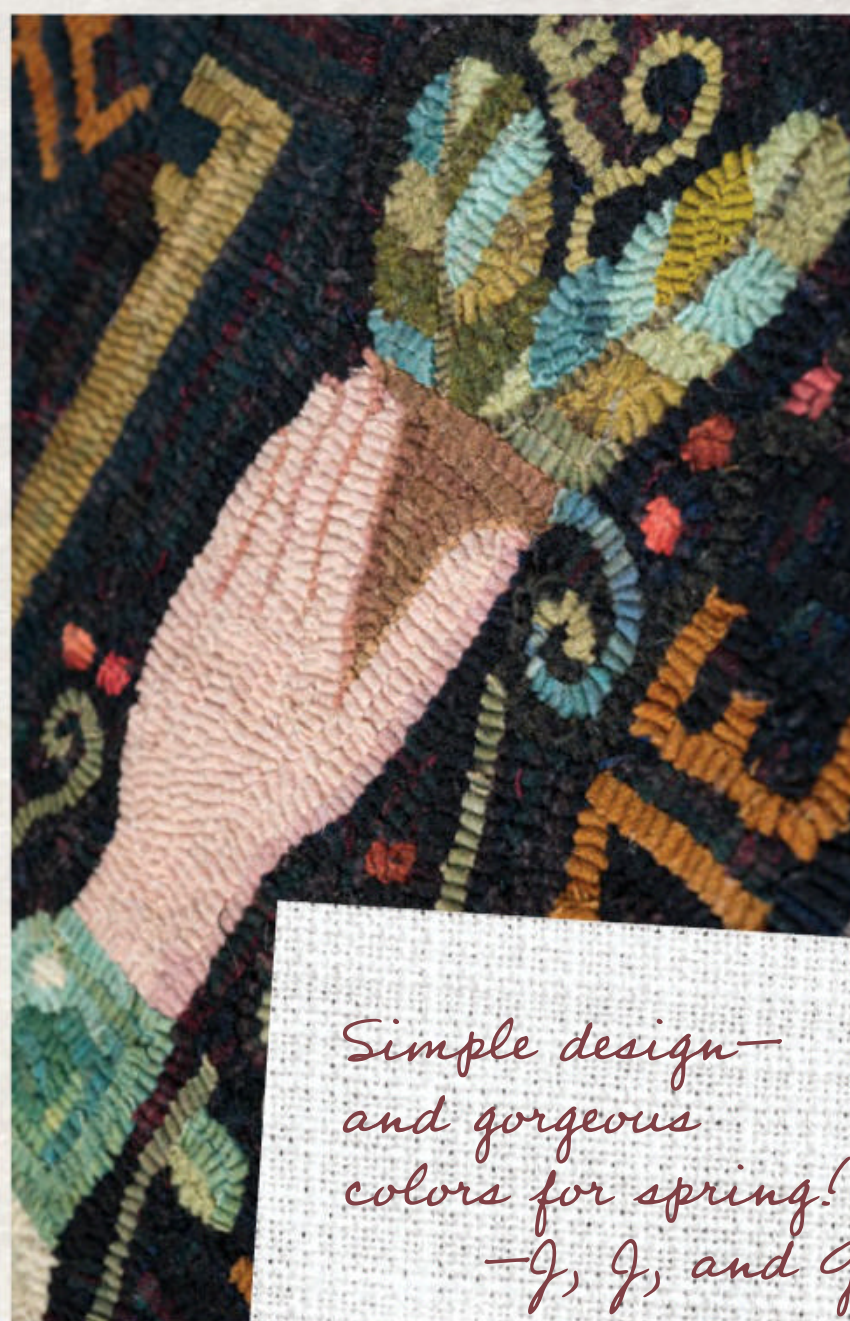
- ❑ 25" x 29" monks cloth, linen, or burlap for rug foundation
- ❑ ½ yard black wool for background
- ❑ 8" x 16" peach wool for hand
- ❑ 6" x 16" brown wool for letters and leaf cone
- ❑ 3" x 16" blue wool for sleeve
- ❑ 2" x 16" white wool for button and sleeve detail
- ❑ 6" x 16" gold wool for key
- ❑ 1" x 16" red wool for berries
- ❑ 3" x 16" each of five green and blue wools for leaves and stems
- ❑ Black permanent marker
- ❑ Red dot tracing paper or tulle netting
- ❑ Tapestry needle and thread
- ❑ 2½ yards binding tape
- ❑ Hook
- ❑ Hooking frame or hoop
- ❑ Wool cutter (optional)

CUTTING INSTRUCTIONS

Referring to the wool colors listed, cut wool strips a ¼" wide. (If you are using a wool cutter, you will need a size 8.)

HOOKING INSTRUCTIONS

1. Using a ruler and permanent marker, draw a 23" line 3" up from the bottom of your foundation and 3" to the right of the left side for the base of the half oval shape, making sure the line is drawn straight on the grain.
2. Using the Template in the Template Insert and permanent marker, draw the curved portion of the half oval shape on your foundation with the side edges meeting the outer points of the 23" bottom line.
3. Using the red dot tracer or tulle netting, transfer the designs to your foundation, referring to the placement guide in the Template Insert.
4. To prevent fraying, sew a zigzag stitch or serge around the edge of your foundation.
5. Referring to the photo for color cues, hook your rug starting from the center motifs (outlining them first, then filling them in), followed by the background.



*Simple design—
and gorgeous
colors for spring!
—J, J, and J*

6. Hook inside the lines of your design to keep them from growing. Hook on the lines for the letters, stems, and between fingers.
7. Loops should be roughly as high as they are wide. Bring each loop higher than the last, making sure the wool is flat/straight and not twisted, then pull it back down next to the last loop. Pull your hook back towards the last loop you hooked to avoid pulling it out. If you get worked into an area and need to go the other way, it is faster and easier to cut and start again rather than fight a small turn.
8. After hooking is complete, use a steam iron and wet cloth to press the back and front of the rug. Dry flat.
9. Cut off the excess foundation around the hooked piece, cutting outside the sewn edge about one inch. Turn the edge under and bind the rug, using the tapestry thread and binding tape.



TONYA ROBEY's love of antiques and primitives was nurtured by her parents. After years of vending at craft shows, the family opened a shop of their handmade primitive furniture and other handcrafted needfuls in the historic river town of Marietta, Ohio. Soon after, Tonya was introduced to rug hooking and fell in love with the craft. She has designed and hooked countless rugs and published books on hooked rugs, punch-needle, penny rugs, and her favorite wool dye formulas.

Tonya Robey
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robeytonya@yahoo.com

DISASTERS TURNED TRIUMPHS

Share with us a crazy time when you had to draw on all your creativity and ingenuity to meet a deadline after it seemed everything that could go wrong went wrong. And how you turned it into a resounding, successful “It went right!”

JEROME THOMAS

A special memory I hold dear started in the early spring of 2021. I shared some of my designs with Jeni (from *Primitive Quilts and Projects*). We started talking about my submitting something for the magazine in the future. Unfortunately, the magazine was booked through the winter of 2022. So, I put the idea on the back burner. After all, I had about a year to consider a new magazine design.

By nature, I am a planner, scheduler, and organized thinker. I put a lot of contemplation into my designs. Imagine my surprise when, within that same week, Jeni reached out and said, “I need a project! A designer had to pull out. Can you get me something NEW and finished by the end of the month for the Winter 2021 issue?” Of course I said, “Yes!” How could I not?

The methodical-minded me was excited, but my circuits went haywire. How could I design, template, write instructions, and stitch a completed project in three weeks? I have always loved a challenge and eventually tapped into that mode, so I decided to breathe, dig deep, and create something I hoped readers would love. I got to work—FAST! I wanted to blend the primitive flavor of the magazine with my roots steeped in nature. The result was *Winter Wonderland Bouquet*.



MICHAEL POEHLMAN PHOTOGRAPHY

I sent everything off to Jeni and hoped it met the standards of her renowned publication. I barely had time to get to know my finished piece.

Fast forward a few months to early October 2021, I opened the day's mail to find an advanced copy of *Primitive Quilts and Projects* Winter 2021 magazine staring up at me with my project on the cover. It took a moment to register and for me to catch my breath. I was so honored! Thank you, *Primitive Quilts and Projects*, for the challenge and opportunity. Sometimes the most rewarding and creative triumphs result from letting go amidst the frenzy.

DEANNA HODSON

Back in 2004, as a relatively new quilter, I was inspired to take on the Moda Challenge. To participate we had to purchase a small tin suitcase that included instructions and 12 pieces of fabric that had to be included in the design. The quilt was to be made of 100 percent Moda fabric and you were to register with a local participating quilt shop.

I drew up my design and set to work. I had completed all the piecing and embroidery work for the quilt center and was ready to add the outer borders. When positioned on the design wall, the border around the center medallion stood out like a sore thumb. With seam ripper in hand, I carefully removed these borders and cornerstones. I fussy-cut elements from the outer border fabric, then pieced them together with the center appliqué. Stitching this unit back into the quilt was tricky, but successful.

I made a second design for the back of my quilt using the 12 required pieces. I added large borders around the perimeter in hopes of assisting my machine quilter with centering the top and back on her quilting frame. When I received my quilt back, oh my! The centering of front to back did not go well. I had a five-inch border on one side and a nine-inch border on the other side.



The Lord had blessed my heart with many lessons through the creation of this quilt and put it on my heart to document my story by printing it up on fabric. Again, this had to be Moda fabric, so I ironed fabric to freezer paper and ran it through my printer. It worked. I stitched the sections together, then added the story strip to the left side border, thus making the border widths of floral print match.

Many challenges, but a resounding success. And, an added blessing, I won the \$50 gift certificate for first place from my local quilt shop. The quilt's name is *No Greater Love* and the passage from 1 Corinthians 13 is embroidered in the four corners of the large inner border.

KATIE SOLBERG

One of the craziest and most nerve-racking moments was when Illinois went into lockdown due to COVID-19. I had to close my brick-and-mortar shop. I panicked. How was I supposed to pay my bills when my shop couldn't be open for business? I had to get creative and do it fast! I started offering "Shelter in Piece" daily deals through e-mails and became a personal shopper over phone and text for desperate quilters in need of a fabric fix. My parents, husband, children and I started personally delivering packages to quilters, all while trying to get all of our products on our website and figure out how to do this crazy new Facebook Live thing I had heard about. Those were a tough few months! For the most part, it was just my family and me in the shop because no one else was allowed to be there. We worked hard and we got creative. Two and a half years later we are still doing Facebook Live sales every other week and our online business has increased enough to allow us to add on a dedicated shipping room to the shop! I wasn't sure we would make it through the lockdown, but the shop came out stronger than ever.



KAREN YAFFE

I used to do clothing alterations and was asked to take in and hem a formal dress for a wedding. While there, I was asked if I could possibly make a flower girl dress for a one-year-old out of her grandmother's wedding dress. It was a very simple slip dress made of lace and satin. I agreed, but had a tight deadline—just a few weeks. I finished the formal dress and then started on the little girl's dress. While putting it together, I realized I had cut the bodice too short! I panicked. I did not have a lot of fabric left and nowhere to get more. I admit I was so stressed I might have cried! I put on my big girl pants and figured out a solution in the nick of time with no one the wiser. She looked adorable—and how special that her dress was made out of her grandmother's wedding gown.

KAY HARMON

I had to chuckle when I read the question posed for this issue. Fortunately, I haven't found myself in that very stressful situation. I take several steps to avoid such potential catastrophes and stress. First, I don't commit to a project unless I am certain I will be able to make it happen in a timely manner. Second, when I commit to a project, I break the project into small doable tasks. Finally, I hold myself accountable (as much as possible) to complete each small task on time. If I find I am having difficulty sticking to my original plan, I modify as needed. Modification may include something as simple as tweaking the design to accommodate time or raw material changes.



JENI GASTON

Judy and I were scheduled to have a booth at the 2016 Spring Quilt Market in Salt Lake City. We shipped all of our booth décor, supplies, and quilts to the conference center. When we arrived for booth setup, to our horror we saw that only a third of what we shipped had arrived. The rest of the shipment (including designers' quilts and our magazines) got lost in transit—we wanted to cry! But Judy suggested we keep it together for a couple hours, have lunch, map out a plan, and make it work—and after that we could break down and cry.

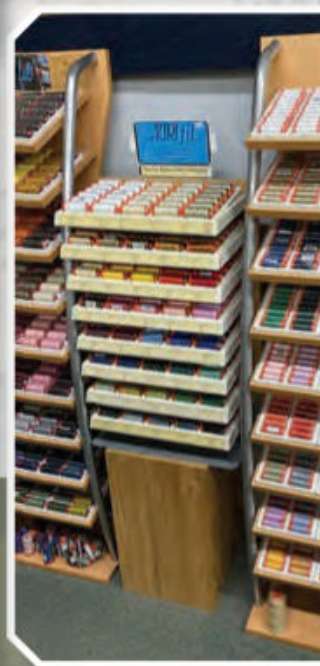
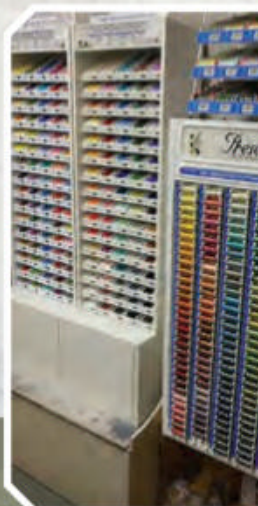
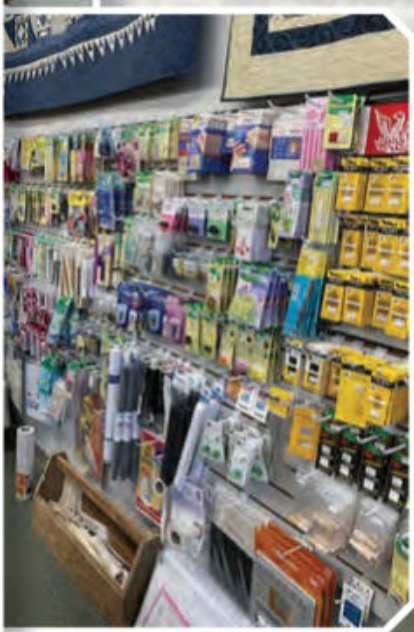
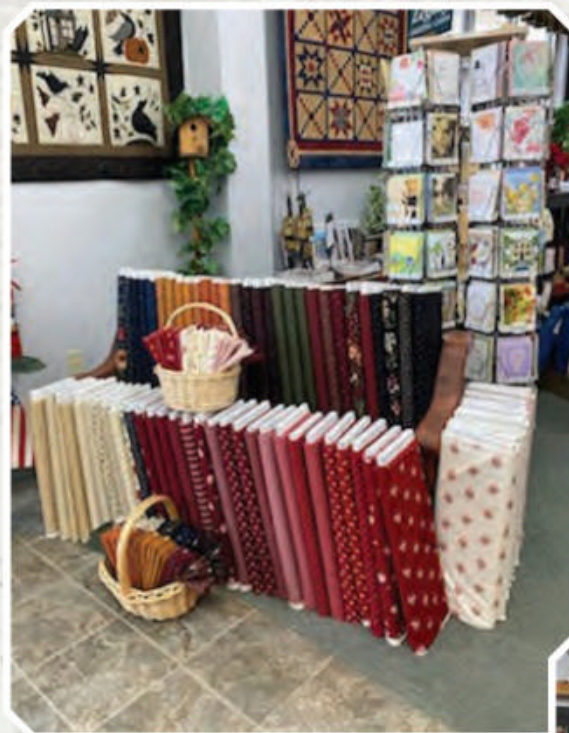
Over lunch we decided to visit the local office supply store to print a booth banner, business cards, and photos of the quilts. We shopped at a nearby department store for pretty booth decorations. We displayed two unfinished quilts that we brought to work on with a couple quilts that our designer friends at the show loaned us. And we went to the local bookstore and bought its last three copies of the latest *Primitive Quilts and Projects* issues—paid full price for those—so we could show them to attendees.

Everyone at the show who learned of our plight stopped by with hugs and support. A couple good friends even showed up with a brown paper bag containing—gasp!—a bottle of whiskey (thank you, Jill and Vicki!). And we didn't need to cry at all. Not a tear was shed. The booth looked great, and we had a wonderful time. The rest of the shipment turned up in Las Vegas, and was returned to our office before we got home.

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Sun. Closed



DEB EGGERS

I had been working on a concept for over a year and decided to have it ready to show at Houston Quilt Festival 2022. It was to be two appliquéd quilts: a cotton and a wool-on-cotton using the same appliquéd designs. I wanted to show how changing the fabric medium would change the feel of the quilt and give people choices for appliquéd methods.

I had no idea how I would set all the appliquéd blocks together until I got them all done, so I ended up making changes in background sizes several times. This required moving appliquéd shapes a few times and eliminating some shapes as I had originally drawn them.

When I finally figured it out, I set the cotton one first. Loved how it came out, and started setting the wool one. It got put aside for a while due to the demands of working at shows and of life in general. When I got back to it, wouldn't you know the black I had started with was discontinued and I didn't have enough to finish it. Thinking hat back on. Hmm!



I decided to make the wool blocks into separate projects. This required last-minute ordering of pillow back and runner fabrics. I prayed everything would arrive on time. I got three of the separate projects done in time for Houston and took it all to the show. It was a hit. I named the project *Pomegranates, Peppermints & Holly*.

JULIE PORTER

I'm usually flying by the seat of my pants and rarely plan out my quilts. So far, it's worked out. *Faith, Farm and Family* is a perfect example of this.



Everything started off perfectly. I grabbed a fat quarter of a favorite plaid brushed cotton and happily appliquéd the center portion of the quilt. Not having a clue where I was going with this, I added the sawtooth border. Perfect. But now what! I didn't have enough yardage and was in a pinch for time. I grabbed an old fat quarter stack of brushed cottons that worked okay. Then I added the appliquéd and did some embroidery and hated it. I was so upset. I loved the center and now I was not happy with where I took the quilt, and I had no idea what to do from there.

Over the next few days, I was in a panic about getting it done. I had to just start throwing fabric at it and see how it went. After pleading with the Lord for inspiration and a few moments where I almost gave up, I ended up with a beautiful quilt. It was featured in a magazine and turned out to be one of my very favorites.

FUN KITS, PATTERNS AND PRODUCTS FROM OUR FRIENDS!

Find order information beneath each listing, or view our Stitchin' Marketplace online at www.primitivequiltsandprojects.com



Flowers in Still Life Pillow – 16" x 12"
\$10.50 Pattern • \$33.50 Kit



Wool and cotton project. May be done in all cotton.
cottagerosequiltshop.com

Clara Heart Mat – 8" x 10.5"
\$10 Pattern • \$24.75 Kit



Kit includes pattern, black background wool, artisan dyed wool, and backing fabric to complete one project. Thread kit includes 4 balls of #12 Valdani perle cotton for \$22.
grannyslegacypatterns.com

Candy – 22" Raggedy Doll
\$9.95 Pattern



By Sparkles 'n' Spirit Doll Pattern Company
Pattern includes step by step instructions, supply list, and color photo.
sparklesnsprit.com

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welikesewing.com/PQP

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Discover stunning inspiration for primitive, fine cut, and punch needle projects, expert rug hooking tips and dyeing techniques, step-by-step tutorials, and a FREE, EXCLUSIVE pull-out pattern in every issue!
rughookingmagazine.com/PQP

Bloom! – 18" x 12"
\$14 Pattern



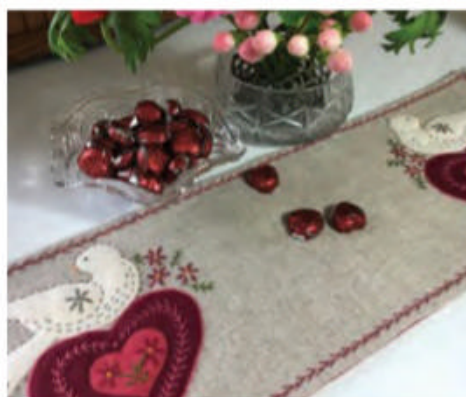
Spring is blooming out all over on this new table mat design by Kathy J. Gaul for Meetinghouse Hill Designs! Easy-to-make dimensional flowers are scattered across a patchwork background. Hand-painted porcelain butterfly sold separately.
stores.meetinghousehilldesigns.com/bloom-pattern

Spring Blessings – 8" x 16"
\$24.95 Kit



Wool on fabric project. Kit contains pattern, fabrics and wool for the top.
yellowcreekquiltdesigns.com

Carried Away Designs



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carriedawaydesigns.net

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THE HOPE QUILT PROJECT

It can be challenging to know where to get help when you need it, especially if you're a child or a young parent. That's where advocacy groups come into play. Just north of New York City, in Westchester County, is the Westchester Children's Association (WCA). This is an advocacy group whose mission is to improve the lives of Westchester's young people by shaping policies and programs to meet their needs and by keeping their well-being at the top of the public agenda.

Groups like this are often underfunded and rely on donations to carry out their missions. In 2021, WCA came up with a fundraising idea that would empower children, encourage civic engagement, and get the whole community involved. In the year-end donation requests that they mailed out, a square of fabric was included with instructions to decorate the square expressing the donor's (or donor's loved ones') hopes and well wishes for young children. Returned squares would be stitched together with other squares to form quilts.



Representatives of the organizations that helped make this project a success. Westchester Children's Association, Department of Social Services, Children's Museum, Healthy Families Westchester, Westchester Jewish Community Services, Village Squares Quilters.

WHAT'S YOUR CAUSE?

We want to hear about your charitable efforts. Send your information to judy@primitivequiltsandprojects.com.

Before long, WCA received thousands of decorated squares from donors, volunteers, childcare centers, senior citizens, and so forth. Lacking quilt-making experience, WCA reached out to a local quilt guild, the Village Squares Quilters, who were all in as soon as they heard about the project. They pieced the squares together, added batting and backing, and finished the quilts.

The next challenge was finding a place to display these lovely works to create more awareness of the support WCA provides. By a stroke of luck, the Westchester Children's Museum had a large blank wall, and that is where four of the quilts are currently displayed. Additionally, one quilt is hanging in the county office building and another at a partner childcare agency—reminding all of the needs of young children.

WCA is an advocacy group; they don't provide direct services. They identify children's needs, make those needs known, and see that they are met. This quilt project serves as a story of what children and families need and the services that are available.

To help support the Westchester Children's Association, visit its website, wca4kids.org.



Members of the Village Squares Quilters who helped complete the quilts.

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STITCH TIPS, APPLIQUÉ TRICKS, AND MORE

TEMPLATES

You will notice the format of the templates varies from project to project. The primitive style is all about personal expression and individuality, and whenever possible, we have used the original hand-drawn artwork of our project designers to preserve its primitive charm.

The templates in the template insert do not include a seam allowance. If doing fusible web appliqué, you may need to reverse any necessary pieces. Because felted wool does not fray, there is no need to turn under the edges of the appliqué pieces.

GENERAL GUIDELINES

Before starting each project, keep these basics in mind:

- Yardage requirements are based on 43/44"-wide 100% cotton fabric
- Sew with a ¼" seam allowance unless otherwise noted
- Sew with right sides together unless otherwise noted

PROJECT LEVEL OF DIFFICULTY

Our technical editor has assigned each project a level of difficulty—beginner, intermediate or advanced. Our handy “crow” system will help you decide which project best suits your particular skill level.



CORRECTIONS

No one is perfect. Although we tested and proofread the projects multiple times, mistakes do happen. Before beginning a project, visit primitivequiltsandprojects.com/corrections for any corrections.

DESIGN NOTES

Some of the fabric swatches used as text backdrops and page design elements in this issue are by Moda Fabrics, Andover Fabrics and Marcus Fabrics. The wool swatches were hand-dyed by Jeni Gaston.

ASSISTANCE We would like to thank Jennifer and Sheila at Marietta Blueprint for assisting us in enlarging and testing patterns in our template insert. We have given them a complete set of our magazines so that they can help you enlarge any of the necessary templates.

For assistance, contact: Marietta Blueprint
309 Putnam St., LL, Marietta, OH 45750
Monday–Friday 8 a.m.–5 p.m.
740-373-6312 (phone/fax)
mariettablueprint@gmail.com

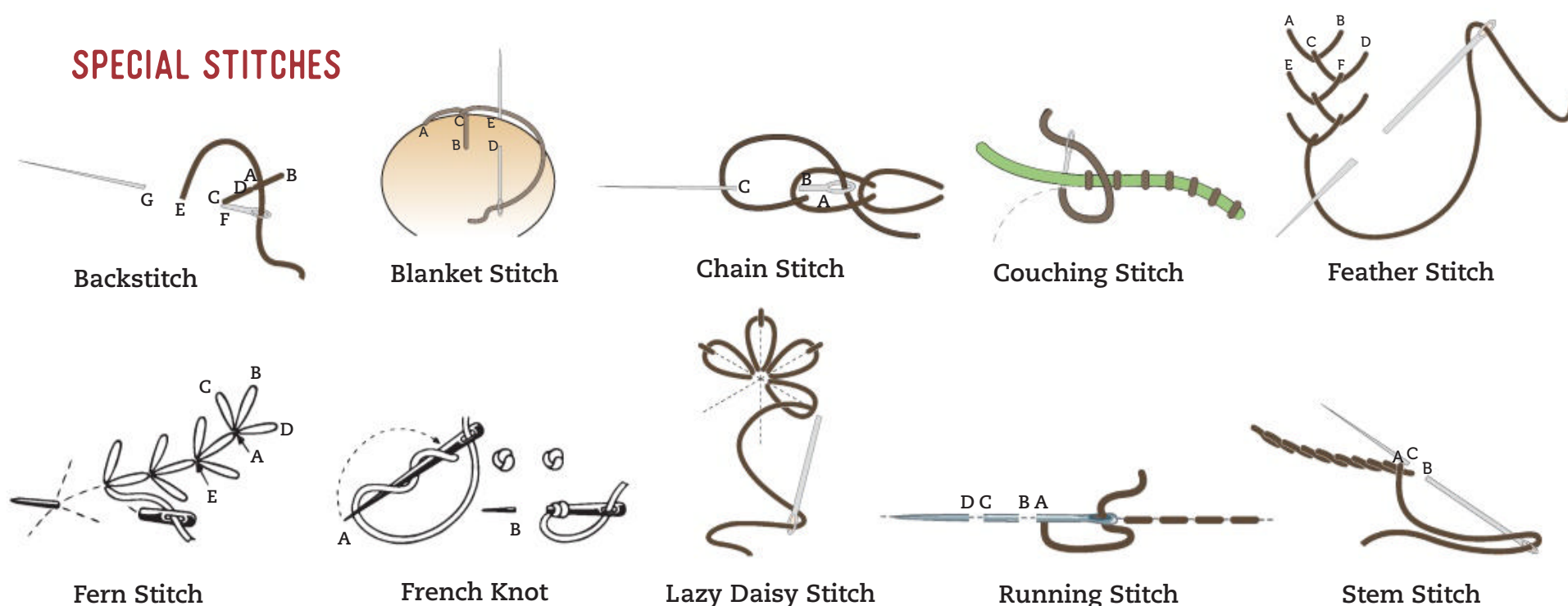
COMMON ACRONYMS:

WOF - Width of Fabric
LOF - Length of Fabric
HST - Half Square Triangle
QST - Quarter Square Triangle

RESULTS

We believe the instructions for the projects are accurate. The projects have been proofread by our technical editor. Because materials, equipment, and individuals vary, your results may differ slightly from what is shown for each project. We cannot guarantee results or assume liability for unexpected results.

SPECIAL STITCHES



APPLIQUÉ METHODS

FREEZER PAPER METHOD FOR WOOL APPLIQUÉ

1. Trace the templates in the template insert the number of times noted in the cutting instructions, onto the dull side of freezer paper, leaving approximately ¼" between tracings.
2. Cut out each shape just outside the drawn lines.
3. Using the wool setting of your iron, press the shiny side of the freezer-paper templates onto the right side of the appropriate-colored wools,
4. Cut out each shape on the drawn lines, then remove the freezer paper.

FUSIBLE METHOD FOR WOOL APPLIQUÉ

1. Trace the templates in the template insert the number of times noted in the cutting instructions, onto the paper side of fusible web, leaving approximately ¼" between tracings.
2. Cut out each shape just outside the drawn lines.
3. Following the manufacturer's instructions, press the fusible web templates onto the wrong side of the appropriate-colored wools.
4. Cut out each shape on the drawn lines, then remove the fusible web backing.

PRESS'N SEAL TRACING METHOD

Place Press'n Seal over the template design and trace desired lines. Peel off the Press'n Seal, place it onto the wool piece where you want the stitching to be and smooth it out. Stitch. Peel off the Press'n Seal after you have finished stitching, very carefully pulling down towards yourself, not up/away.

NEEDLE & THREAD CHART

Purpose	Needle	Thread
Big-stitch quilting	#7 Embroidery or wool appliqué needle Size 11 quilting needles	12 Wt. perle cotton Hand-quilting thread
Cotton appliqué Needleturn appliqué	Size 11 appliqué needle Size 11 milliner	100 Wt. silk 60 Wt. cotton
Embroidery	#7, #9, or #10 Embroidery needle Wool appliqué needle #24 Chenille needle	12 Wt. perle cotton 50 Wt. cotton floss Embroidery floss, with 2 strands
Piecing by hand	Embroidery needle long enough to hold a lot of stitches #9 is good length	50 Wt. cotton
Piecing by machine	#80 Sewing machine needle	50 Wt. cotton
Shirring, standing wool	Shirring needle 5-6"	Heavy-duty thread
Whipstitch edge of rug	Jumbo tapestry needle	Yarn
Wool, wool appliqué (on cotton and on wool)	#22, #24 Chenille needle #7 - #9 Embroidery or wool appliqué needle Large-eye embroidery needle	8 or 12 Wt. perle cotton 6-Strand floss, using 2 strands 2-Strand floss or wool thread Any thickness



PIECEFUL GATHERING QUILT SHOP

Carrie Quinn had a career in the corporate world—where she was a creative mind constrained within guardrails of the business world. By 2006, she'd had enough, and in a mid-life-crisis moment, decided to quit her job and open a quilt store. She had enjoyed textile arts her whole life, with needlepoint, cross-stitch, sewing, and so on. When her kids were little, she made quilts for them to take to daycare. (Katie still has her quilt, with a bear on it.)

Carrie started the business in her home, with plans to move it to its own location. She quickly found a dilapidated 1910 farmhouse and soon bought it. Everyone thought she was crazy, but she persisted, gutted the whole thing, and revamped it from scratch.

Meanwhile, Katie attended college to be a science teacher. She worked a few years in that role, but shortly after Carrie opened the store, Katie began helping part-time. It didn't take long to quit teaching and go full-time with her mom. This is a gal who didn't know anything about sewing—she couldn't sew a button or hem pants. In fact, one time while still in college, Katie needed a pair of pants hemmed, so Carrie made the two-hour drive to visit Katie and hem her pants. At the store, because Katie was so young and inexperienced, sewing-wise, customers would come in and ask for “the lady” (meaning Carrie).

Katie realized that if she was going to work there, she needed to know what she was talking about. She took classes the store offered and learned how to make quilts. When the quilting industry began dabbling in wool, Carrie sensed it would be a big deal, and she asked Katie to learn about it. Katie found that she preferred working with wool to making quilts. Carrie's designs are inspired by antique quilts, while Katie's

wool appliqué designs are primitive—a nice complement of interests.

Pieceful Gathering Quilt Shop (PGQS) specializes in reproduction fabrics, historically accurate prints, wool, and traditional and primitive design. The shop offers classes, retreats, clubs, and a welcome sense of community. Once a month Carrie hosts Sarah's Sewing Circle via Zoom. She chooses a few projects from a book she likes and the club works on these together. Currently they're working from *Tucked-Away Treasures*, by Paula Barnes and Mary Ellen Robison. Katie's Good Wool Club is a mail-order club with about 200 members. Each participant receives a pack of wool and one of Katie's original patterns. It's not a kit, so members are encouraged to stretch their creativity.

When the pandemic shut everything down, PGQS changed its business model and quickly moved online. It hosted clubs on Facebook Live. Now mail order accounts for half their business, and customers are from all over. Before the pandemic, retreat attendance consisted of local customers. Now people fly in from all over the country to attend the annual retreats. Their quilting community expanded—and all the people in it have become close friends, despite geographic distance.

Carrie and Katie are excited to design fabrics for Marcus Fabrics, with their first lines coming to stores this spring. Carrie's line will be cotton reproduction designs, and Katie's will be coordinating wovens and patterned and textured wools.

If you would like to experience this fun and loving environment, be sure to visit Carrie and Katie at the store in Fox River Grove, Illinois, or visit their website, www.piecefulgathering.com.

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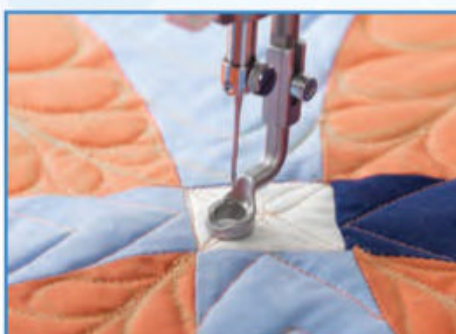
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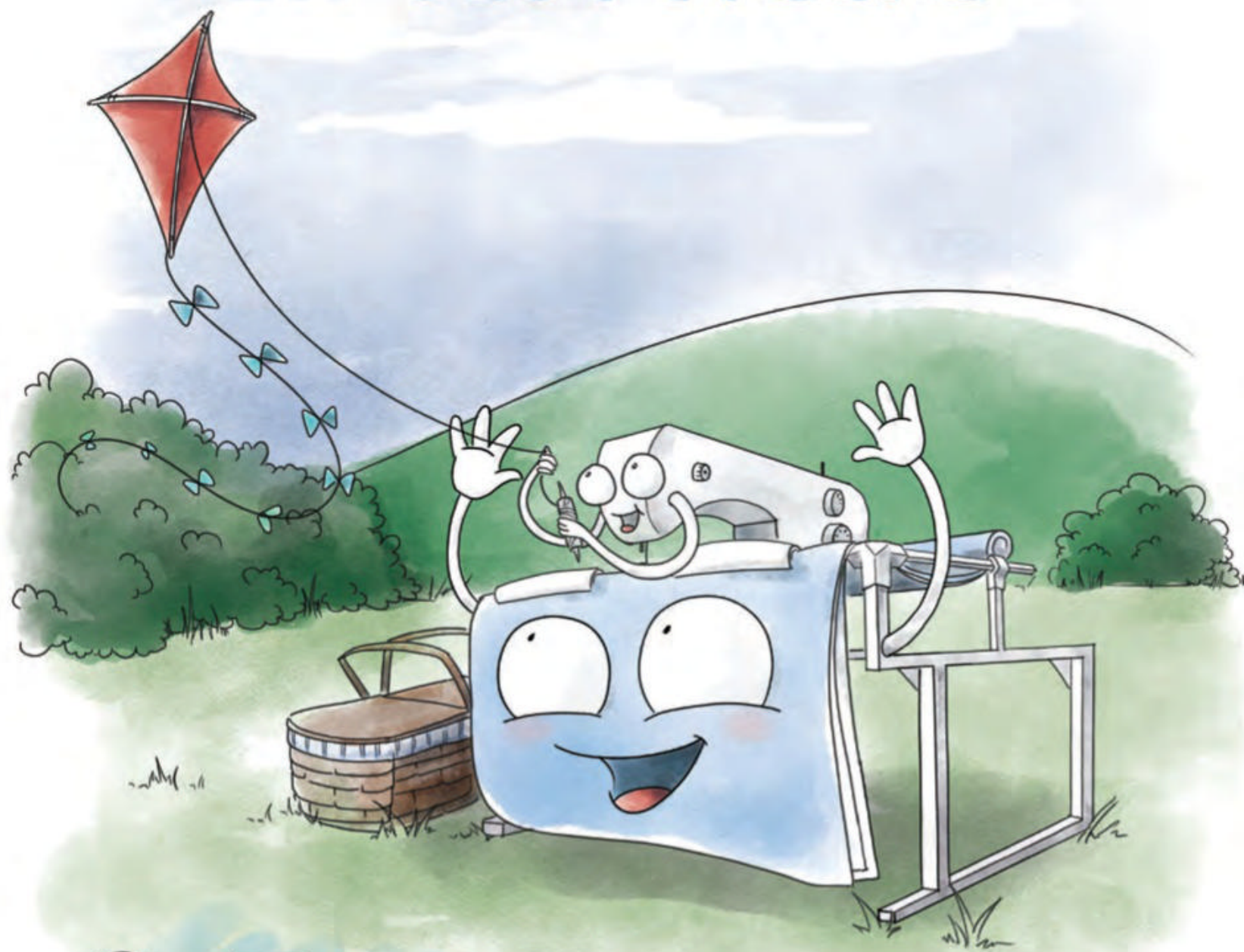


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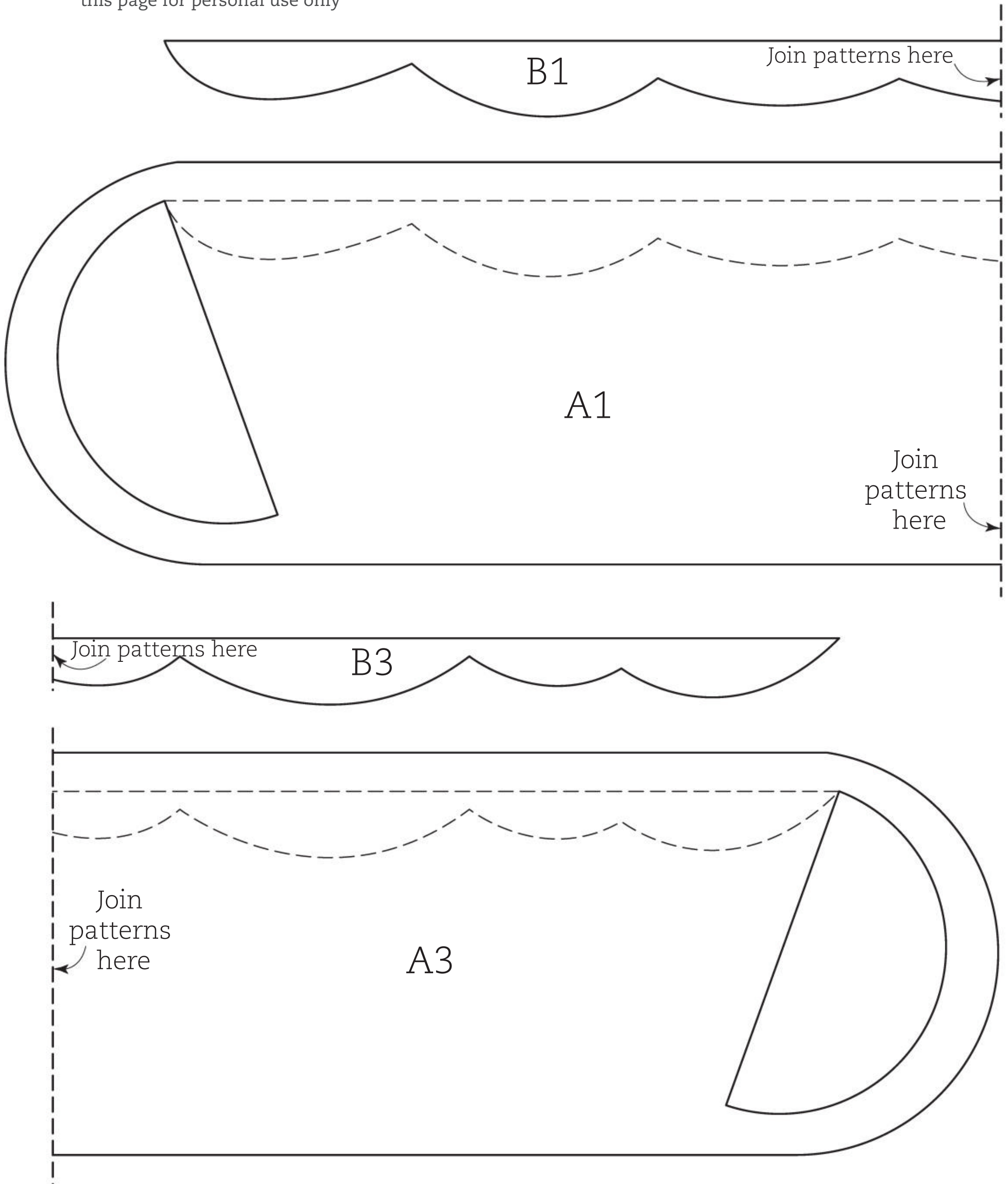


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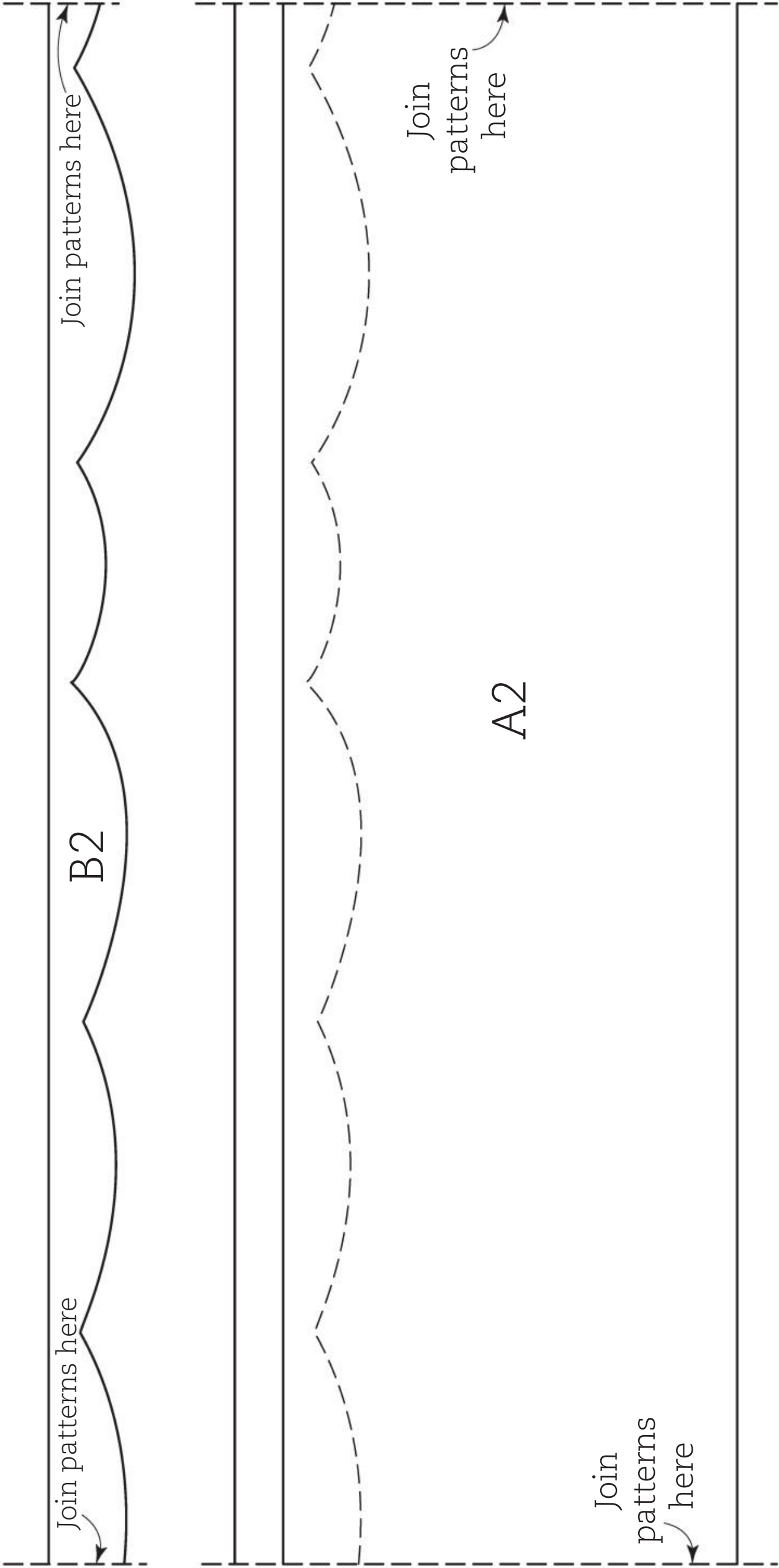
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A Dash of Spring Flowers

Jeni Gaston

(Pages 10–15)

Page 2 of 5



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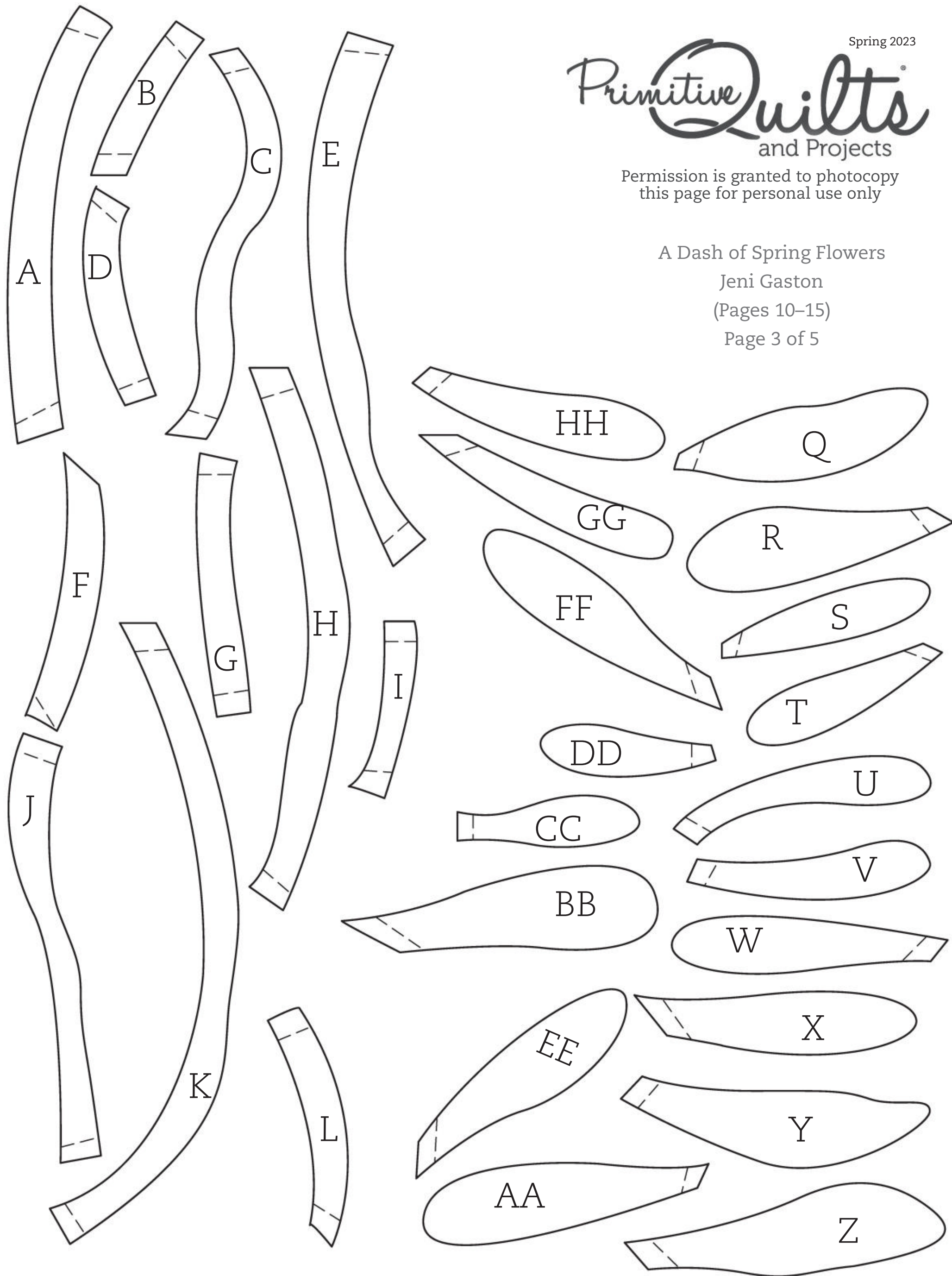
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(Pages 10–15)

Page 3 of 5



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(Pages 10–15)

Page 4 of 5

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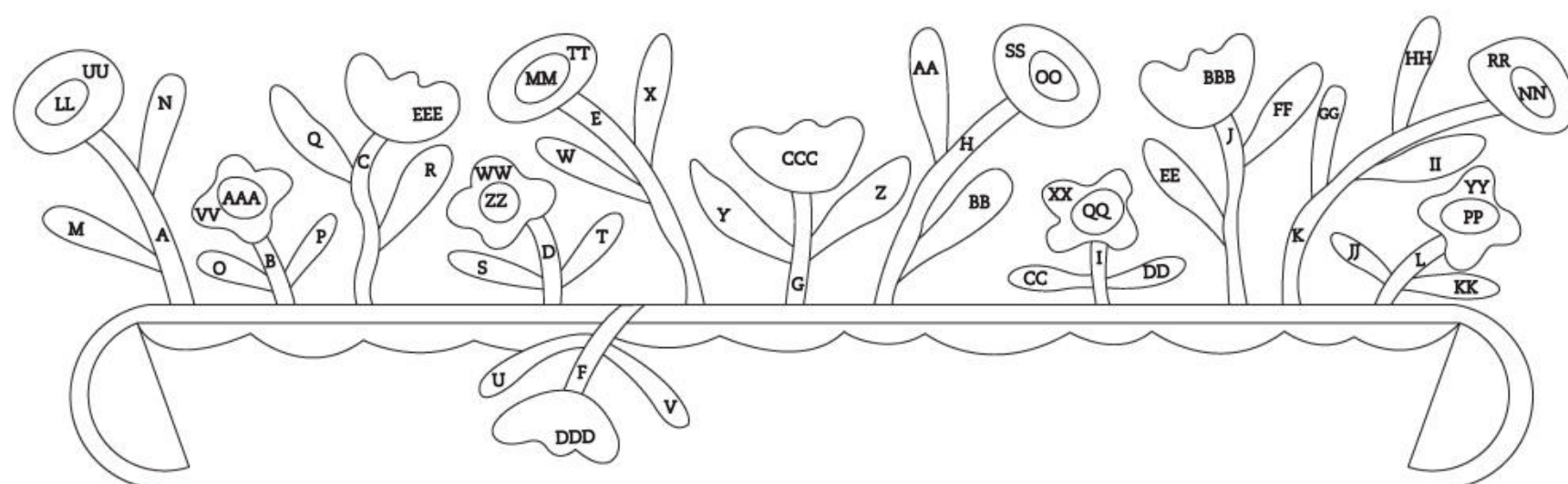
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(Pages 10–15)

Page 5 of 5



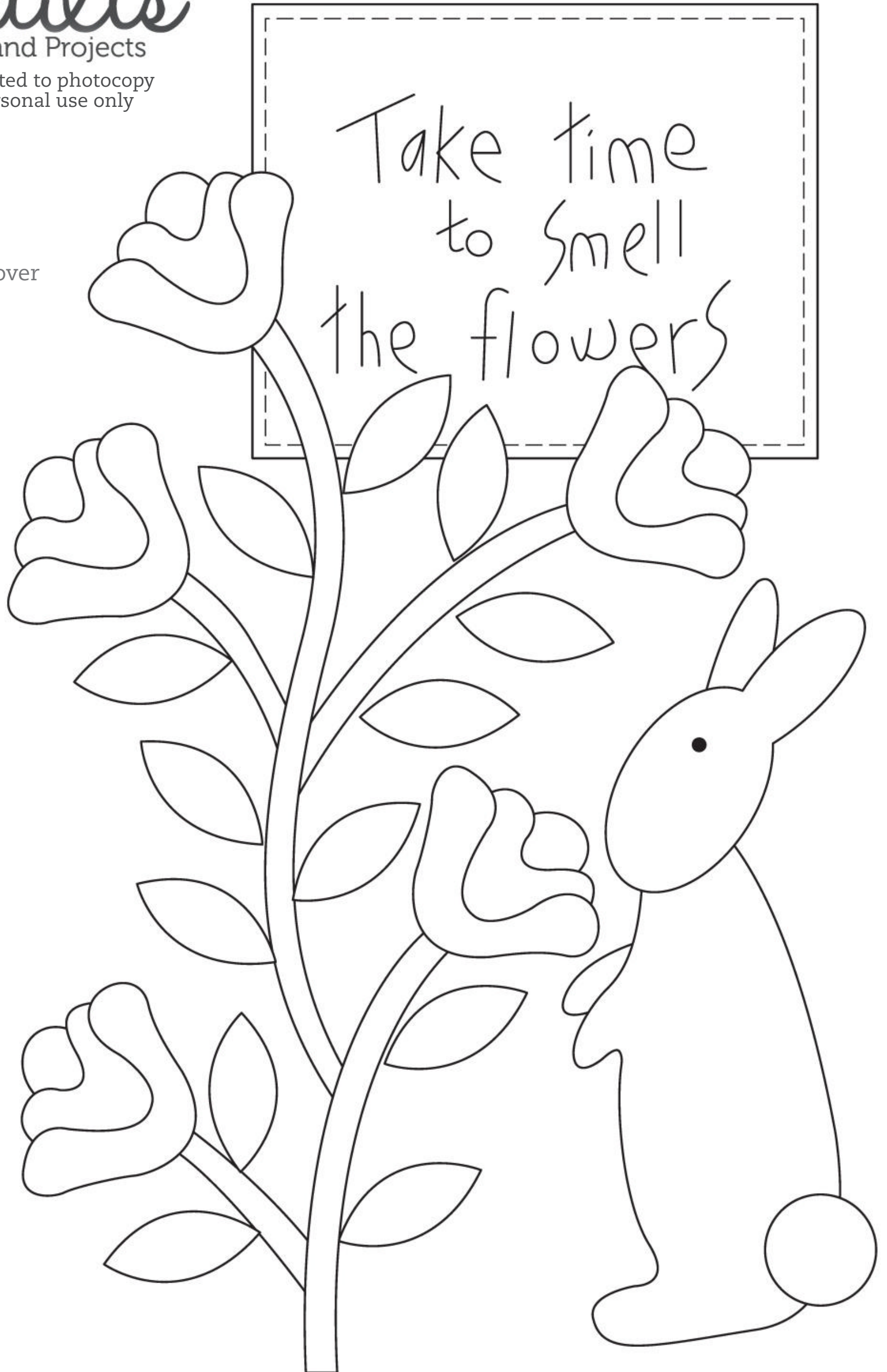
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Take Time Journal Cover

Kay Harmon
(Pages 16–21)
Page 1 of 3

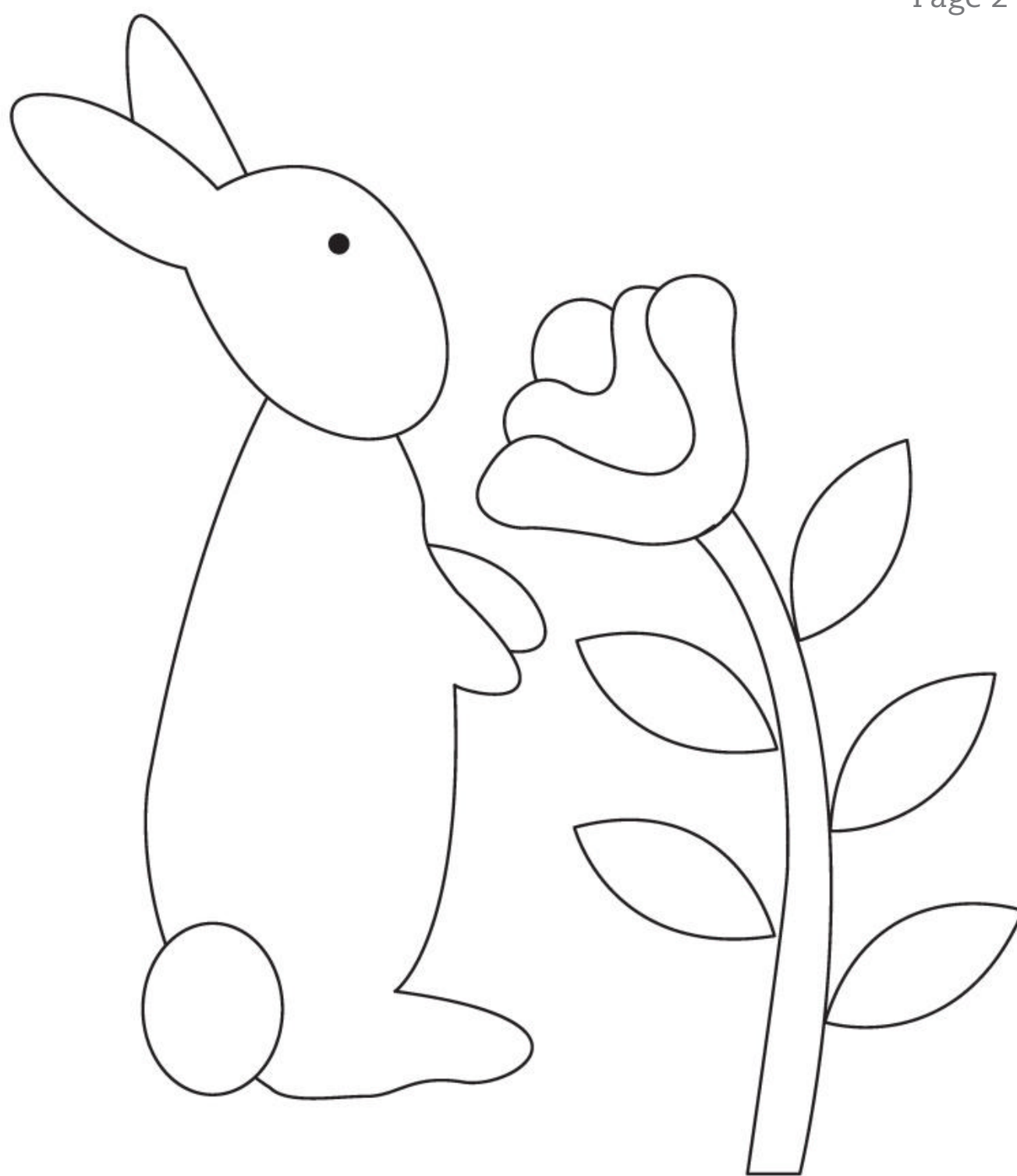


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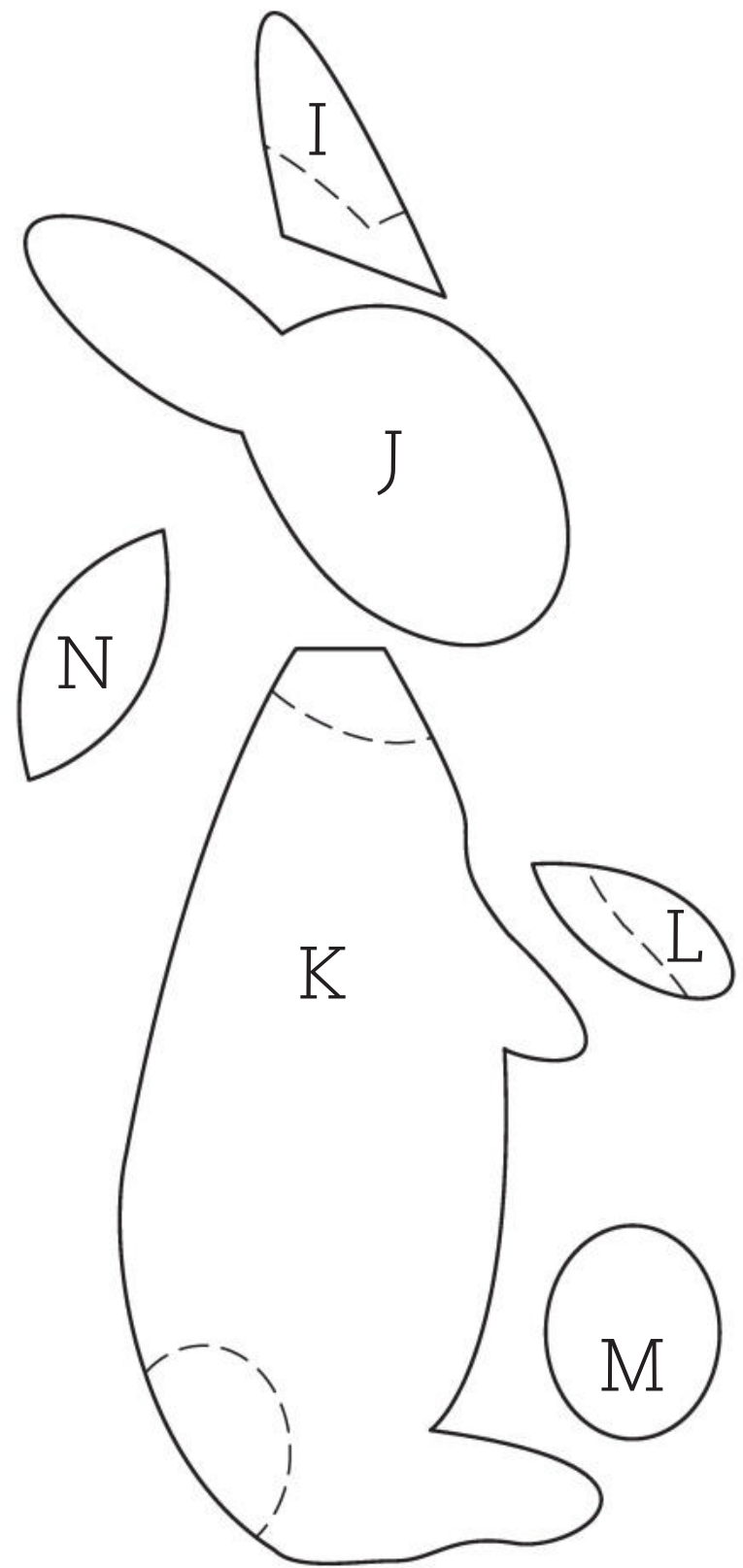
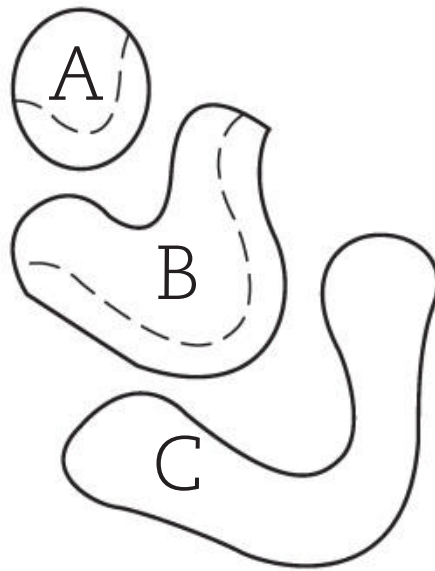
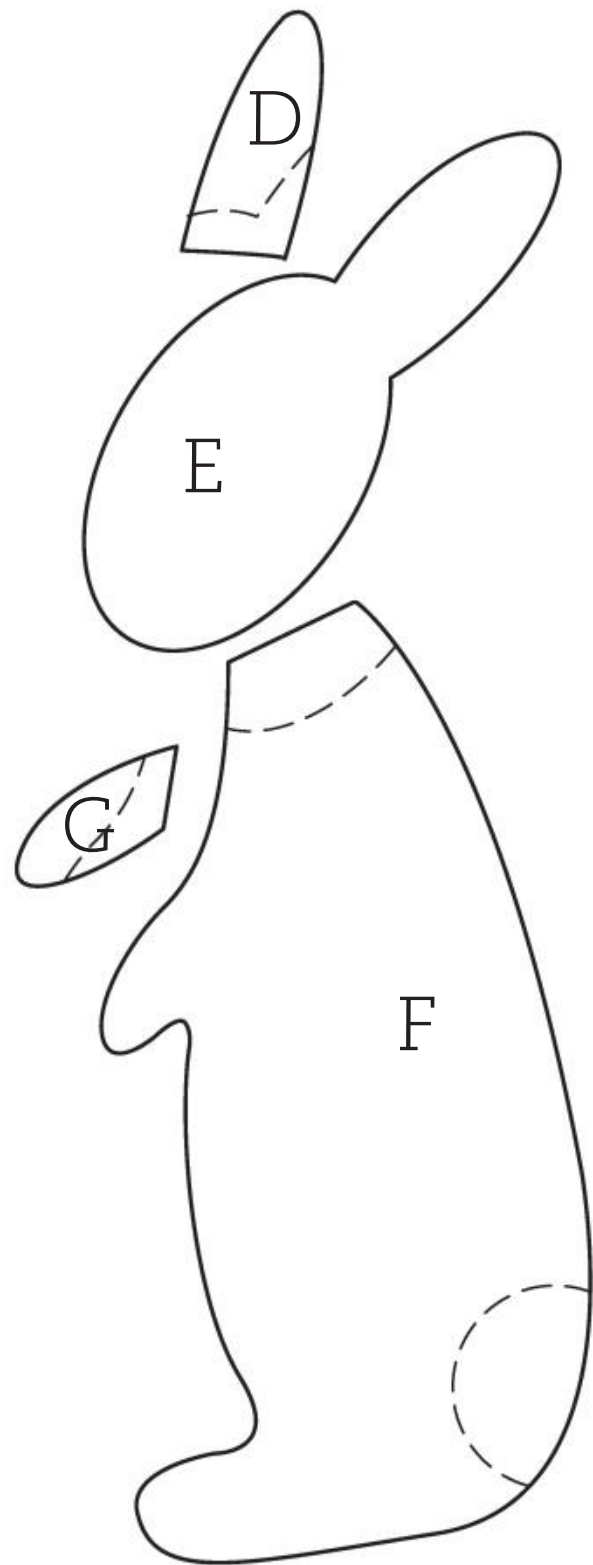
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(Pages 16-21)

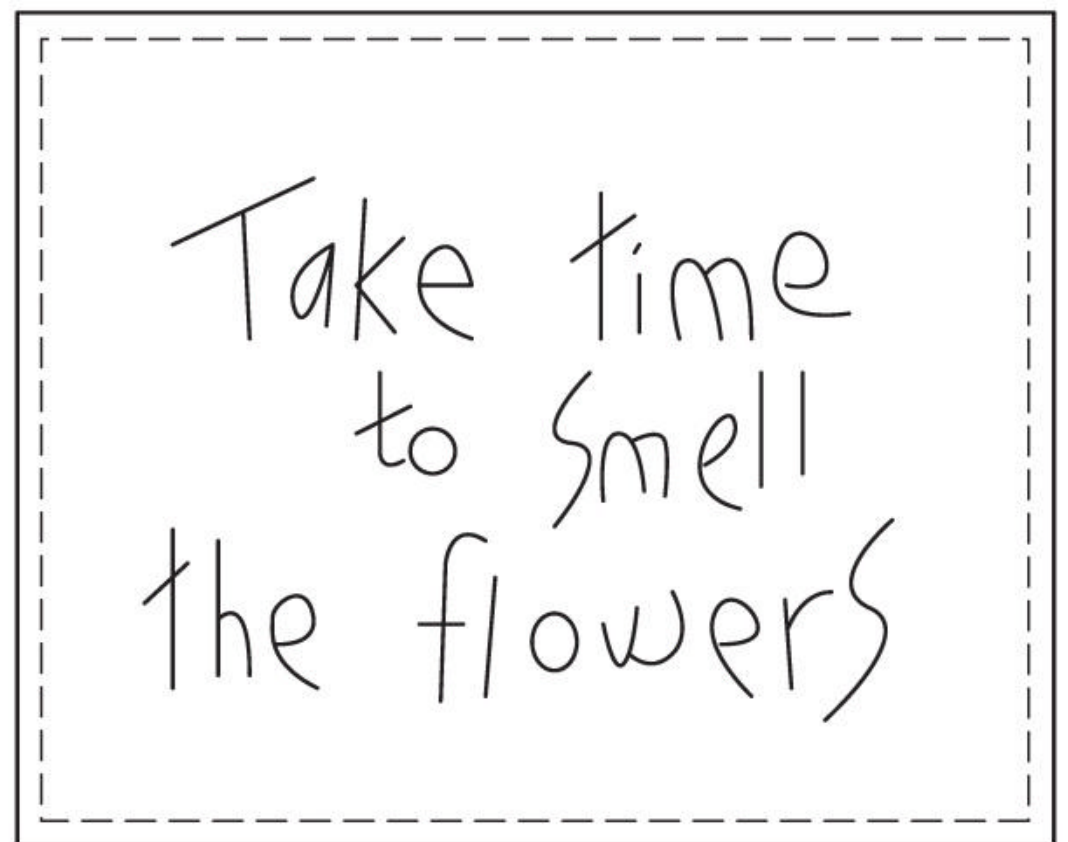
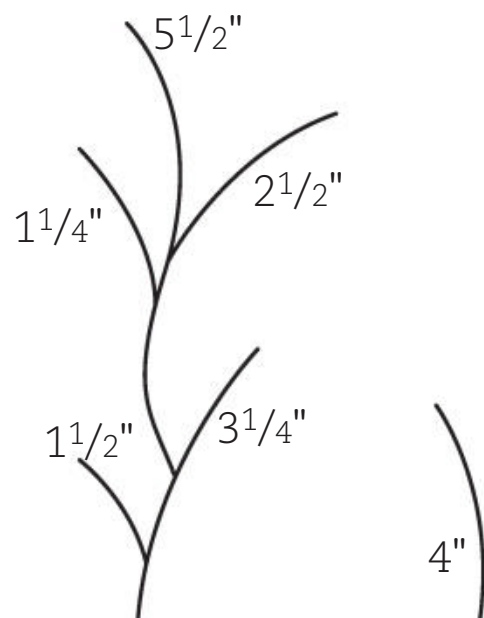
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(Pages 16-21)
Page 3 of 3



2A

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1A

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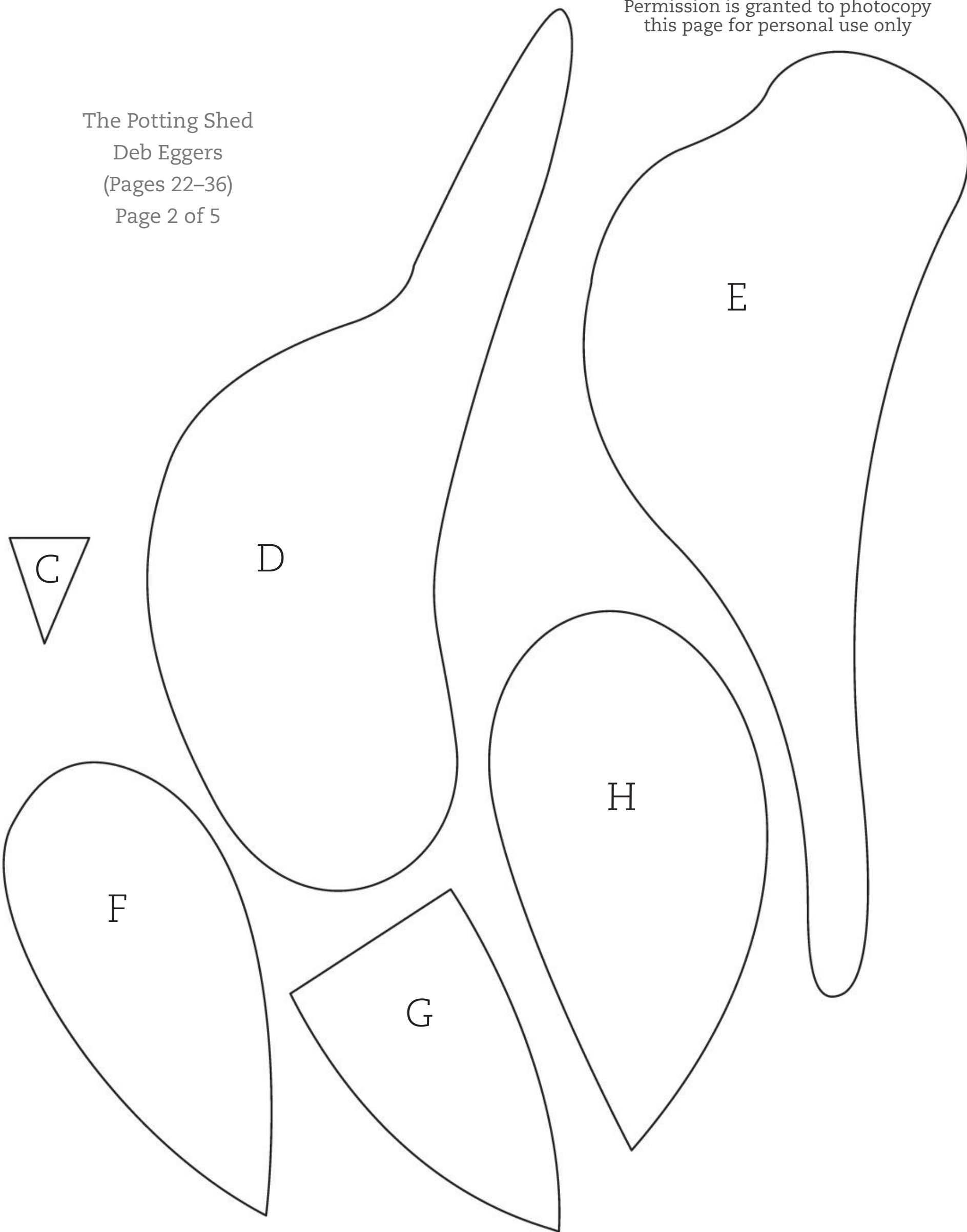
(Pages 22–36)

Page 1 of 5

3A

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The Potting Shed
Deb Eggers
(Pages 22-36)
Page 2 of 5



2B

The Potting Shed
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(Pages 22-36)
Page 3 of 5

1B

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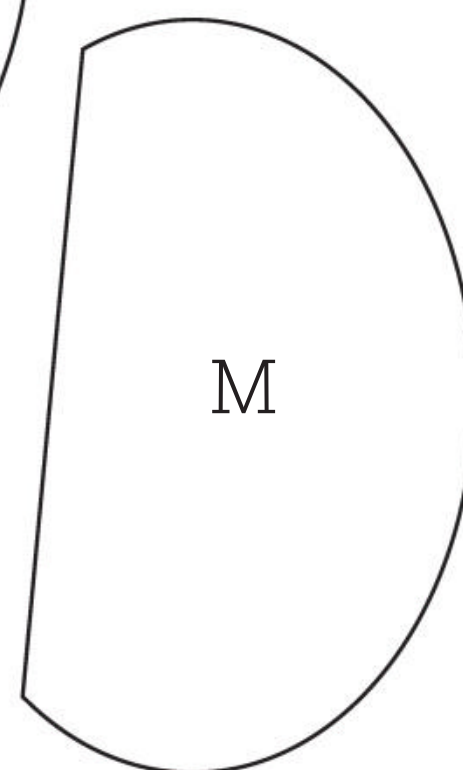
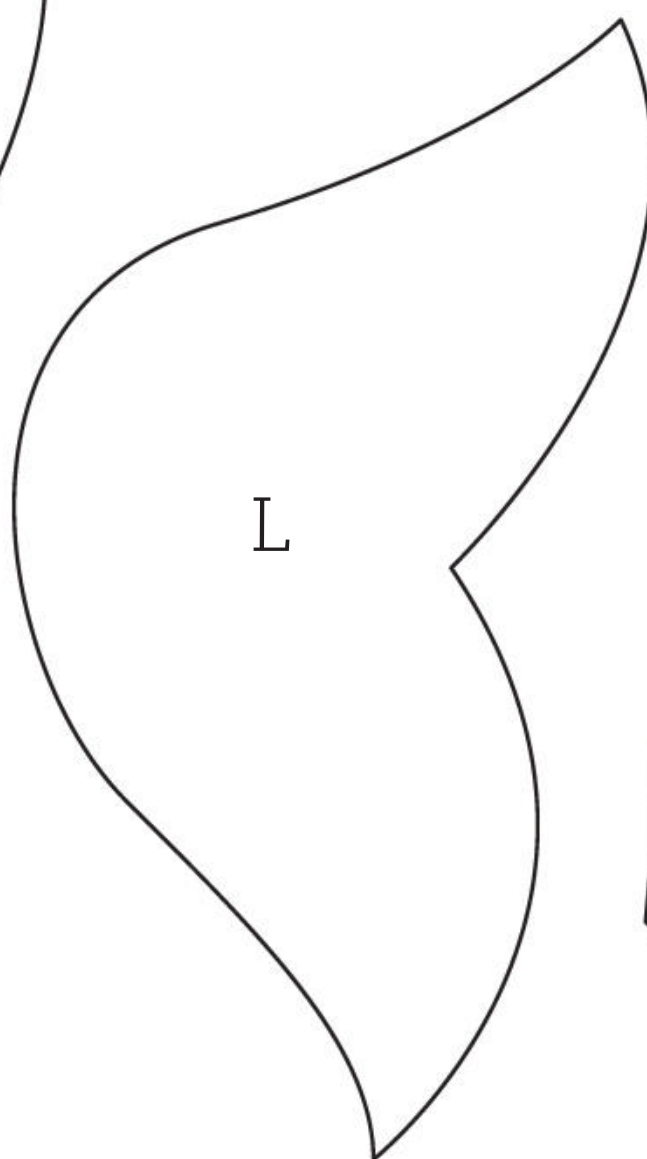
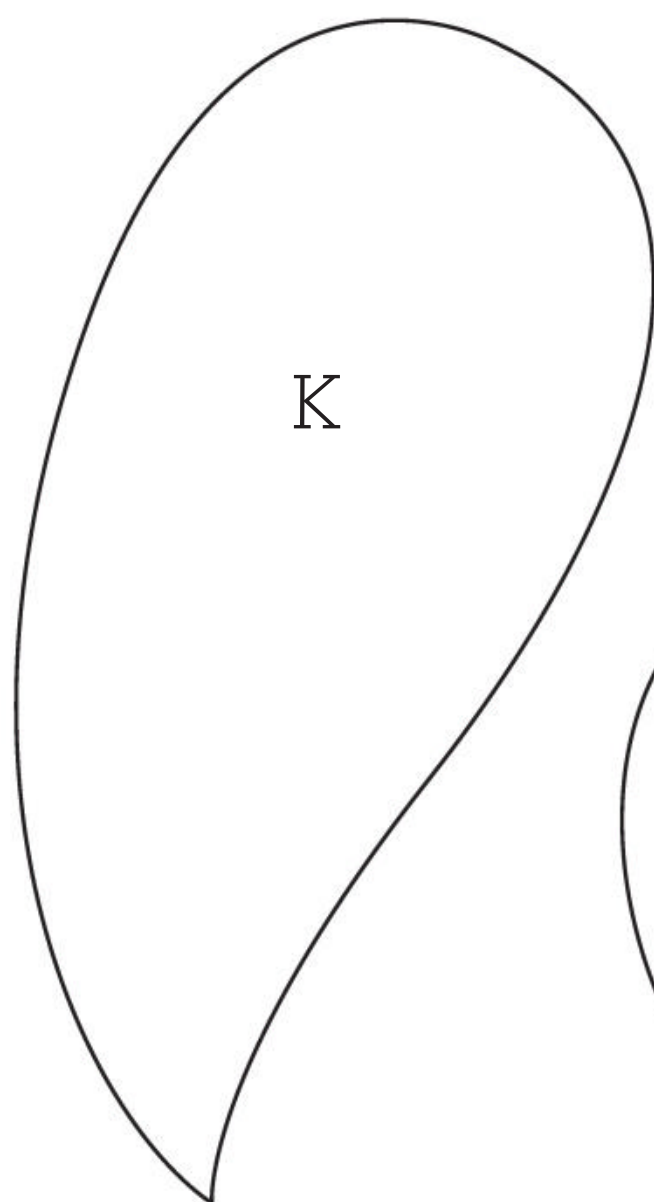
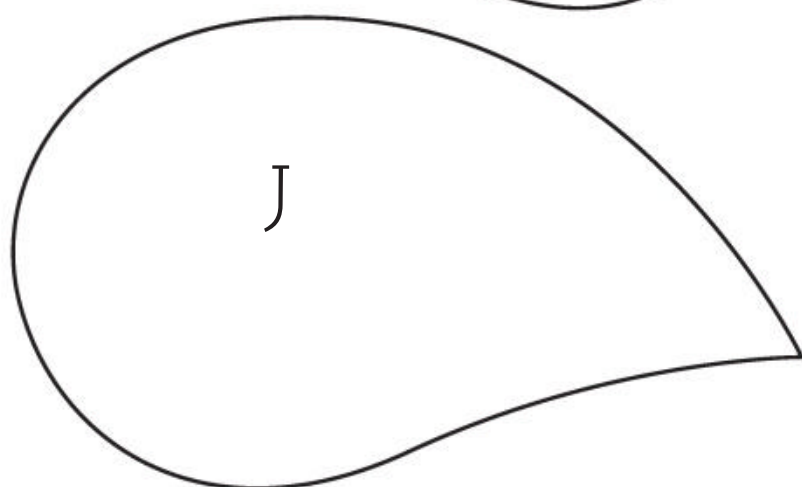
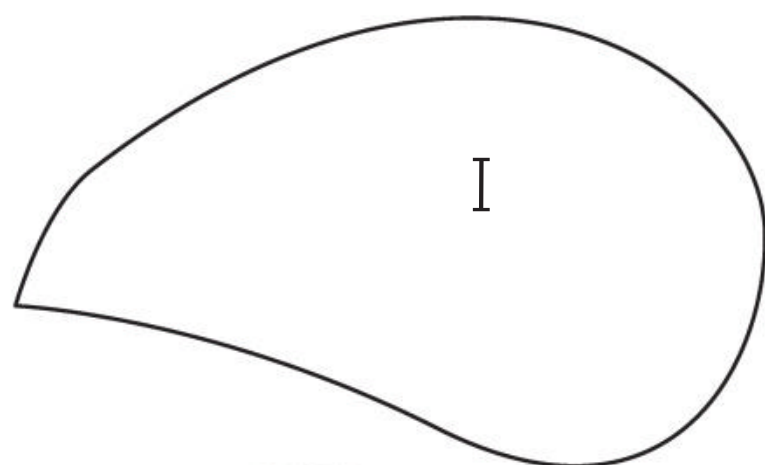
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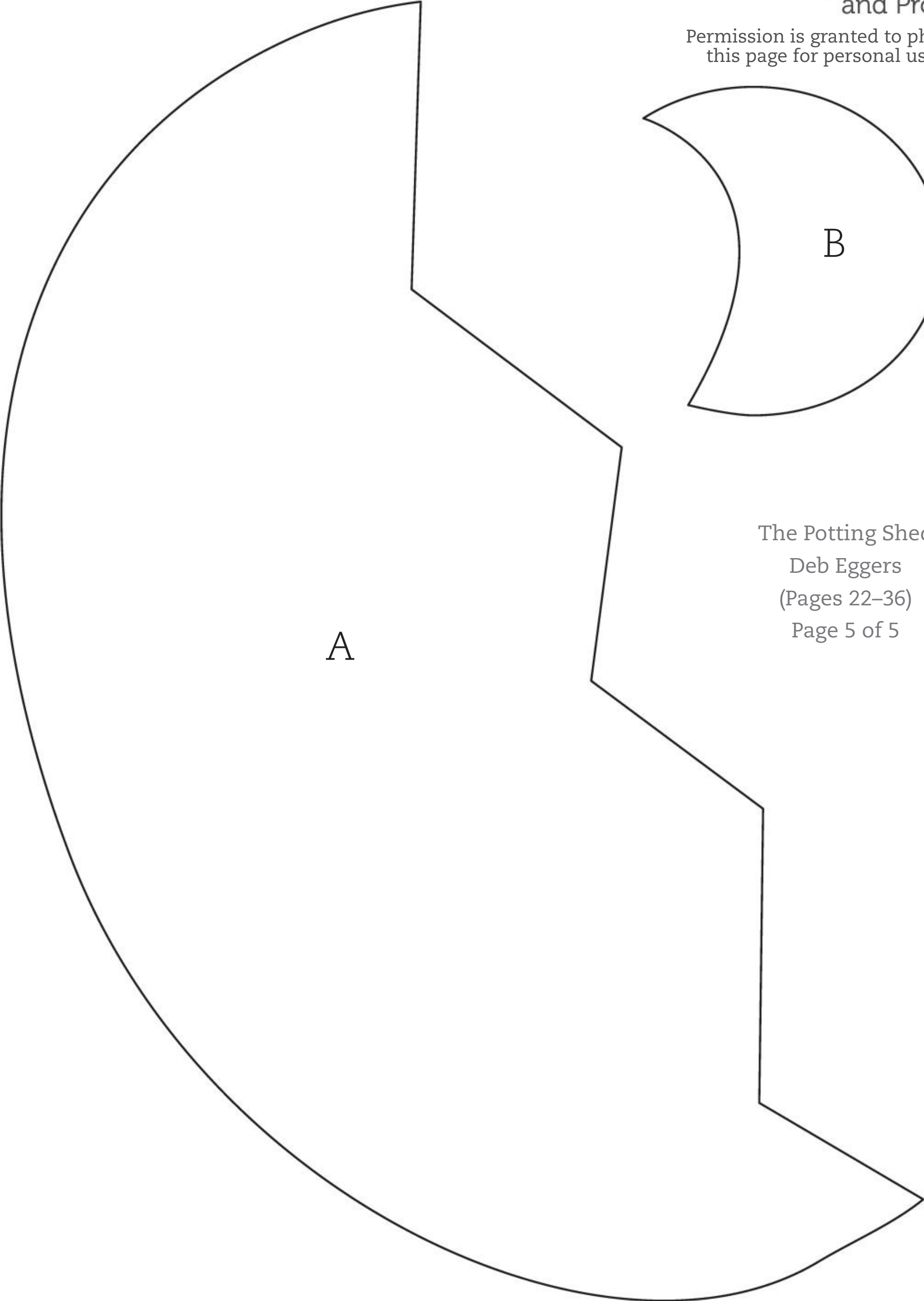
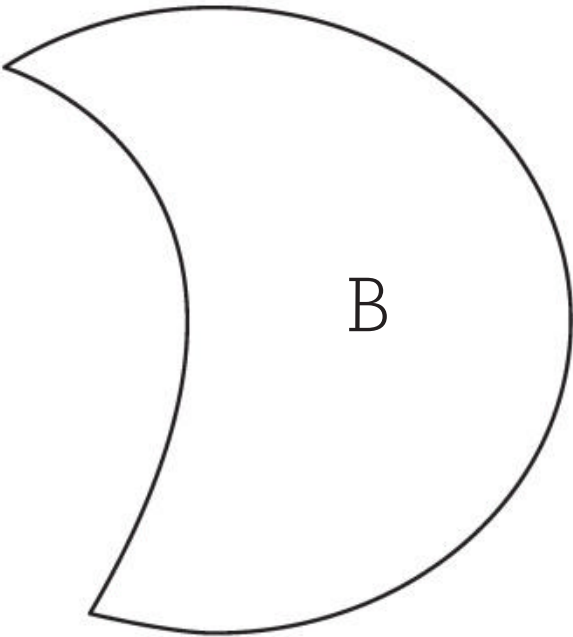


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(Pages 22–36)
Page 4 of 5

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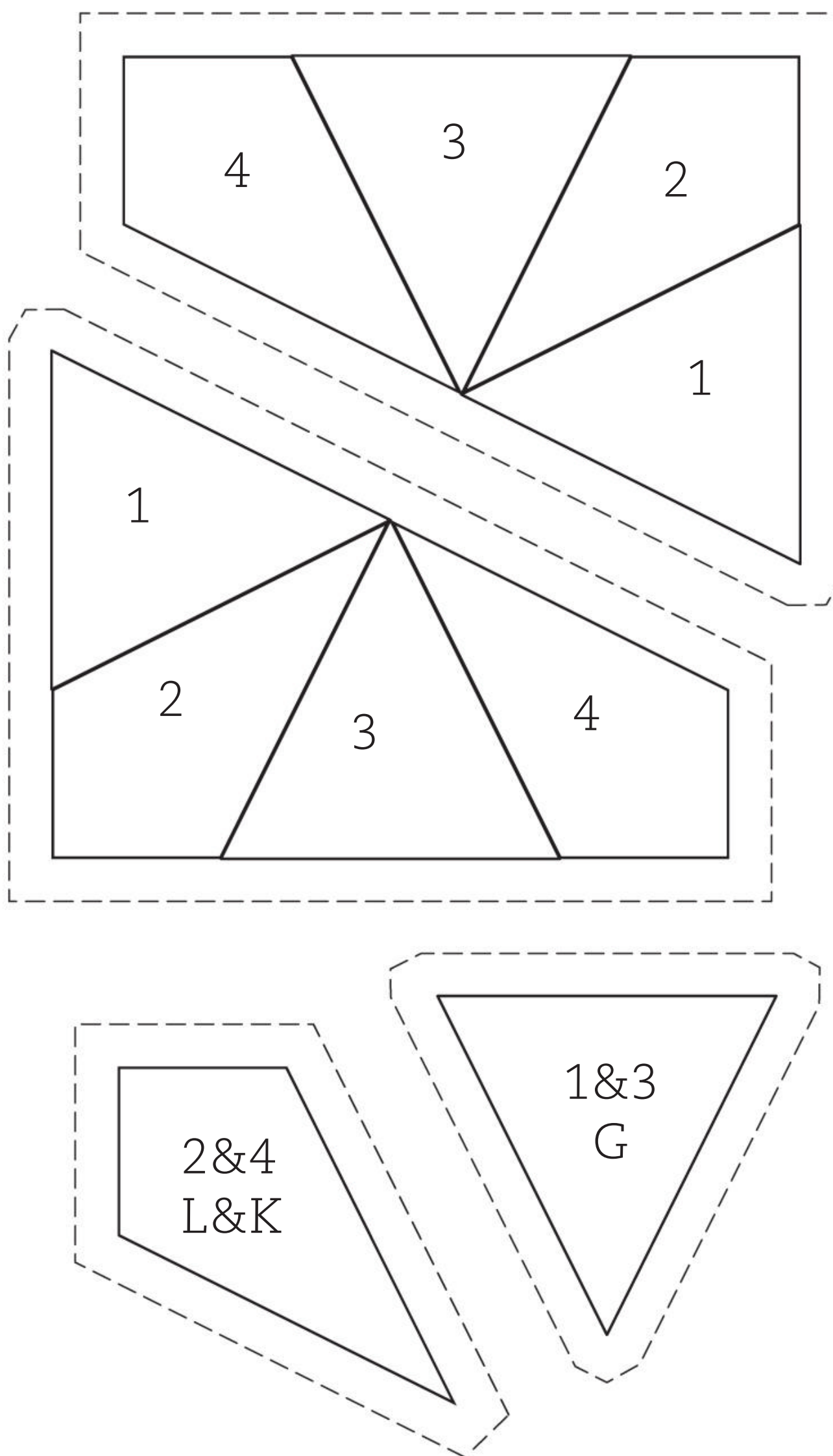


The Potting Shed
Deb Eggers
(Pages 22–36)
Page 5 of 5

Answer the Call
Lisa Burmann
(Pages 37-43)
Page 1 of 3

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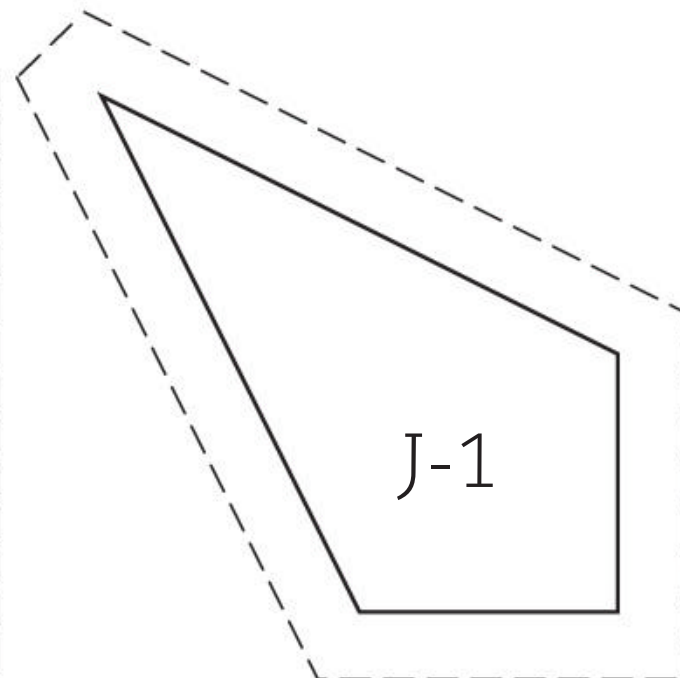
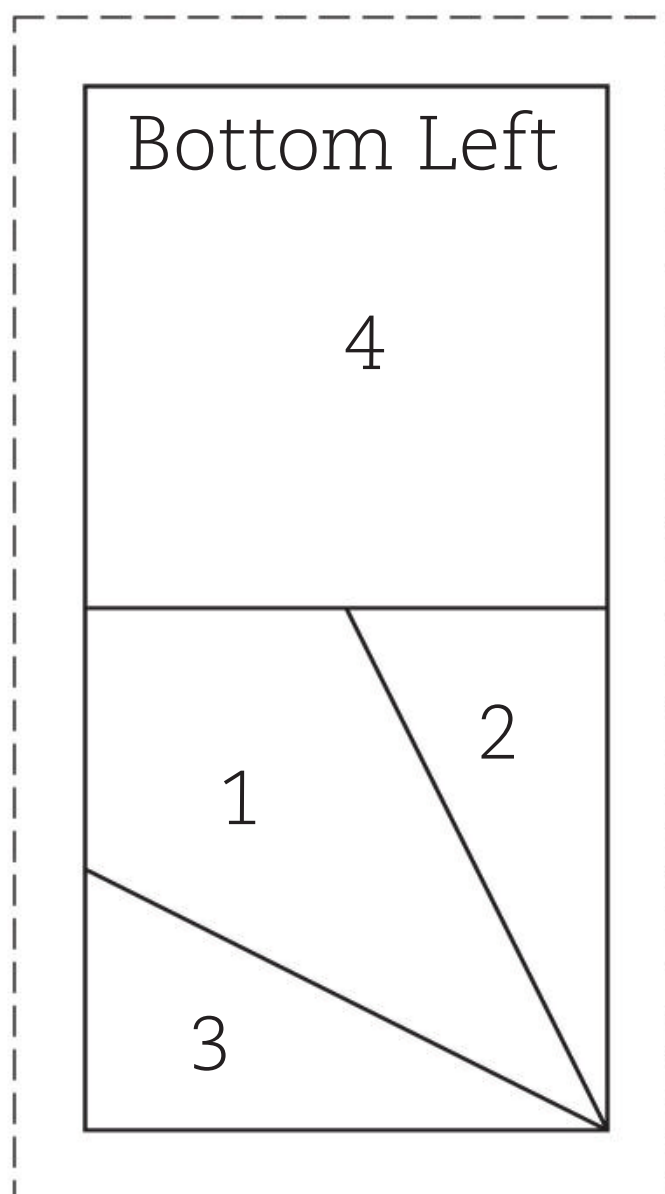
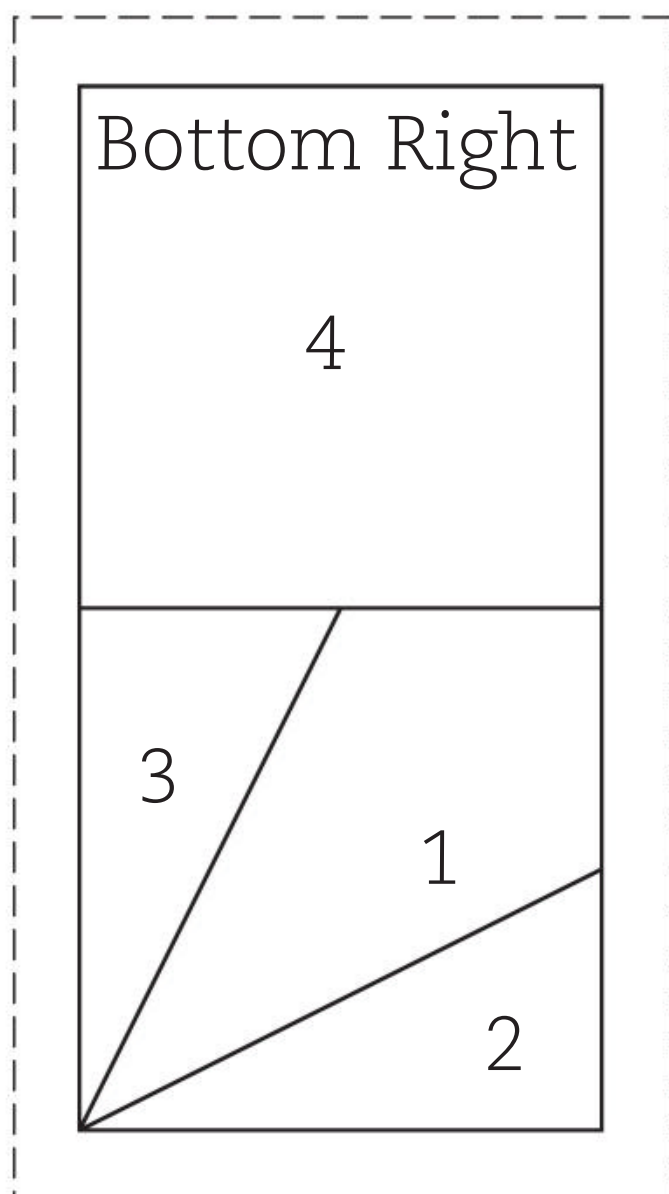
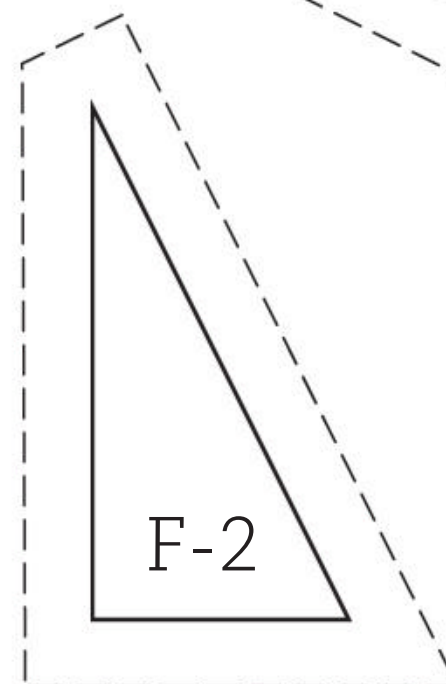
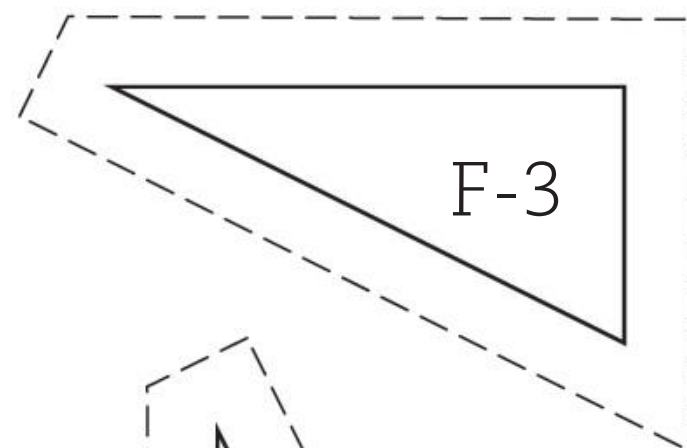
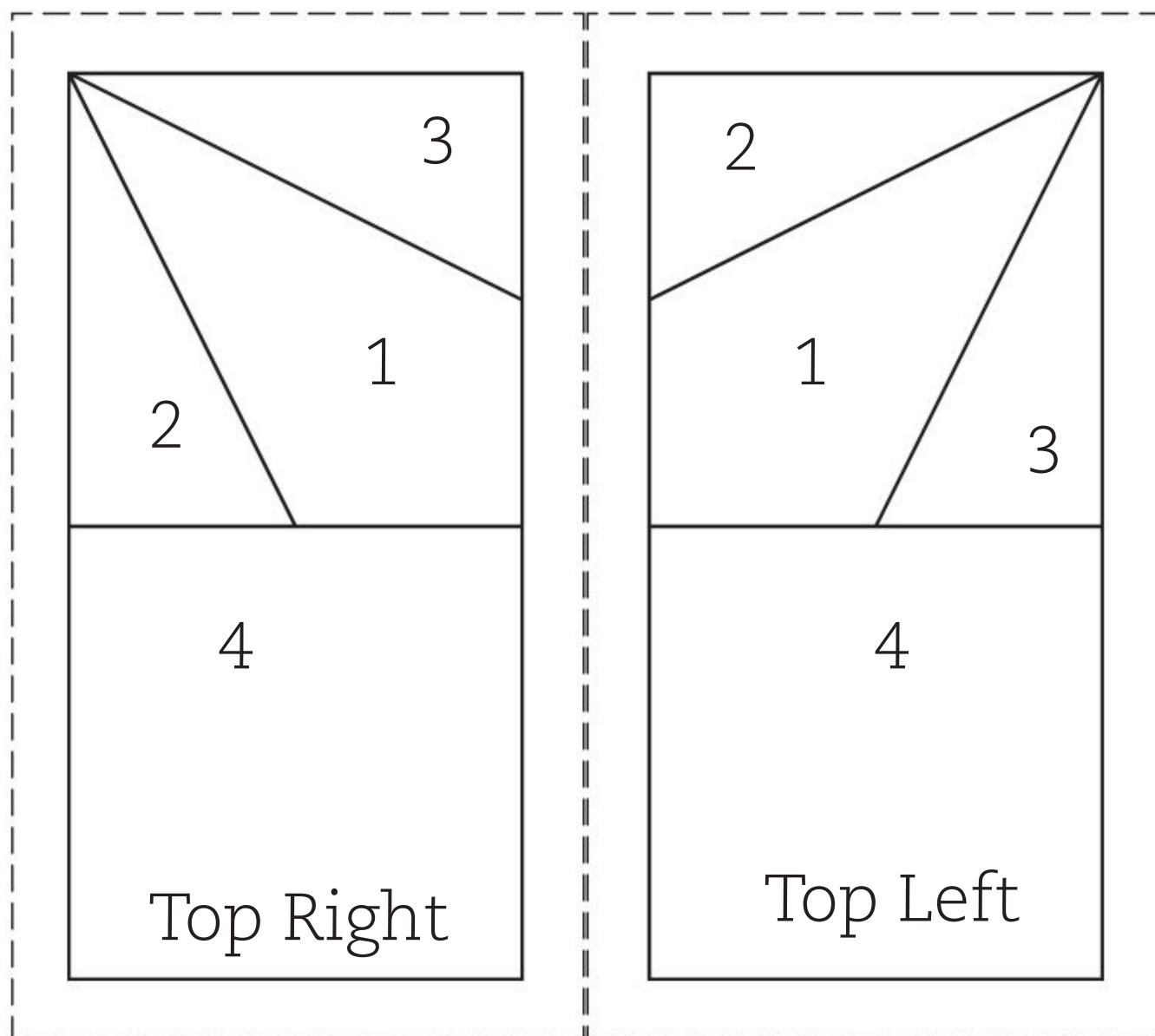
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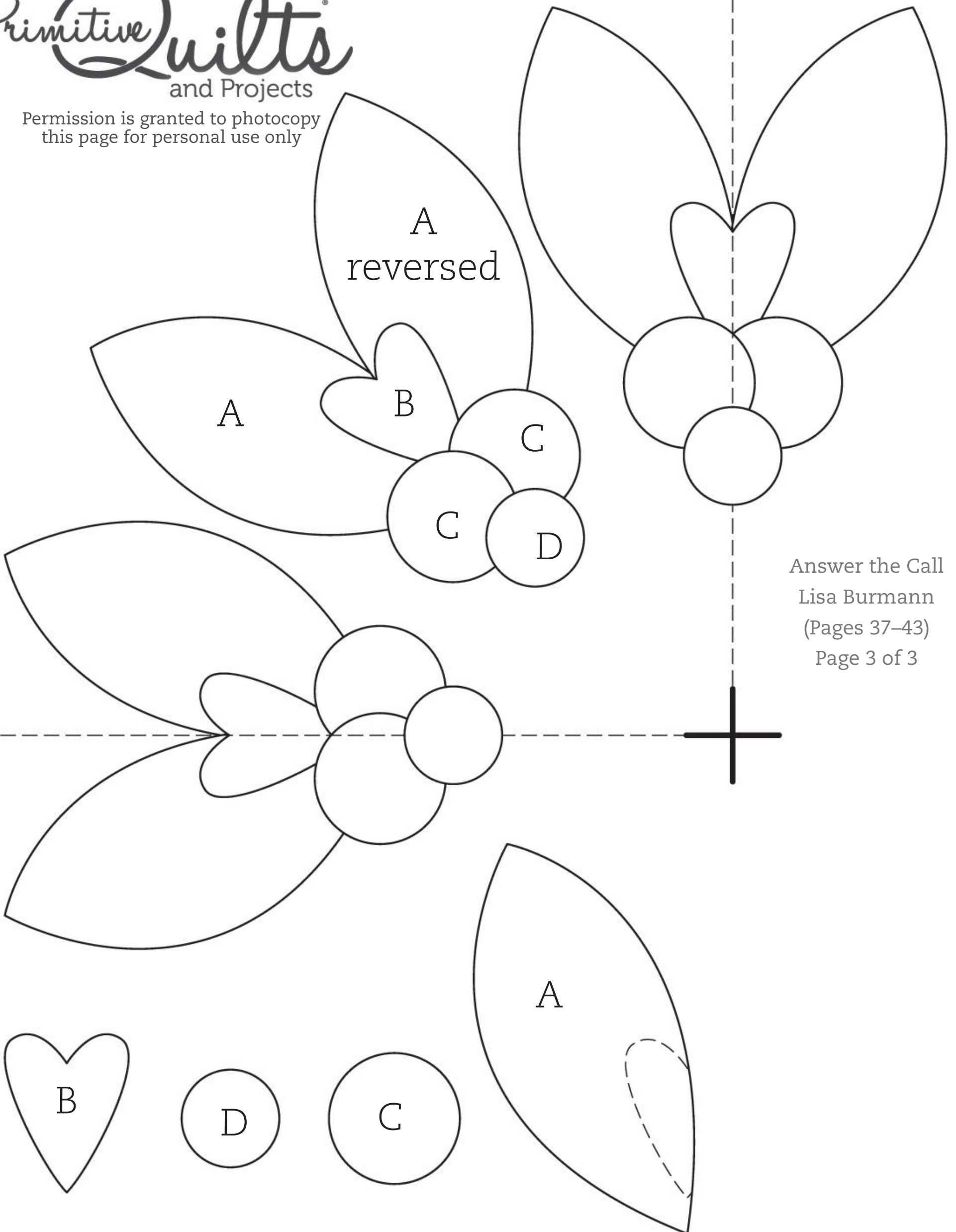
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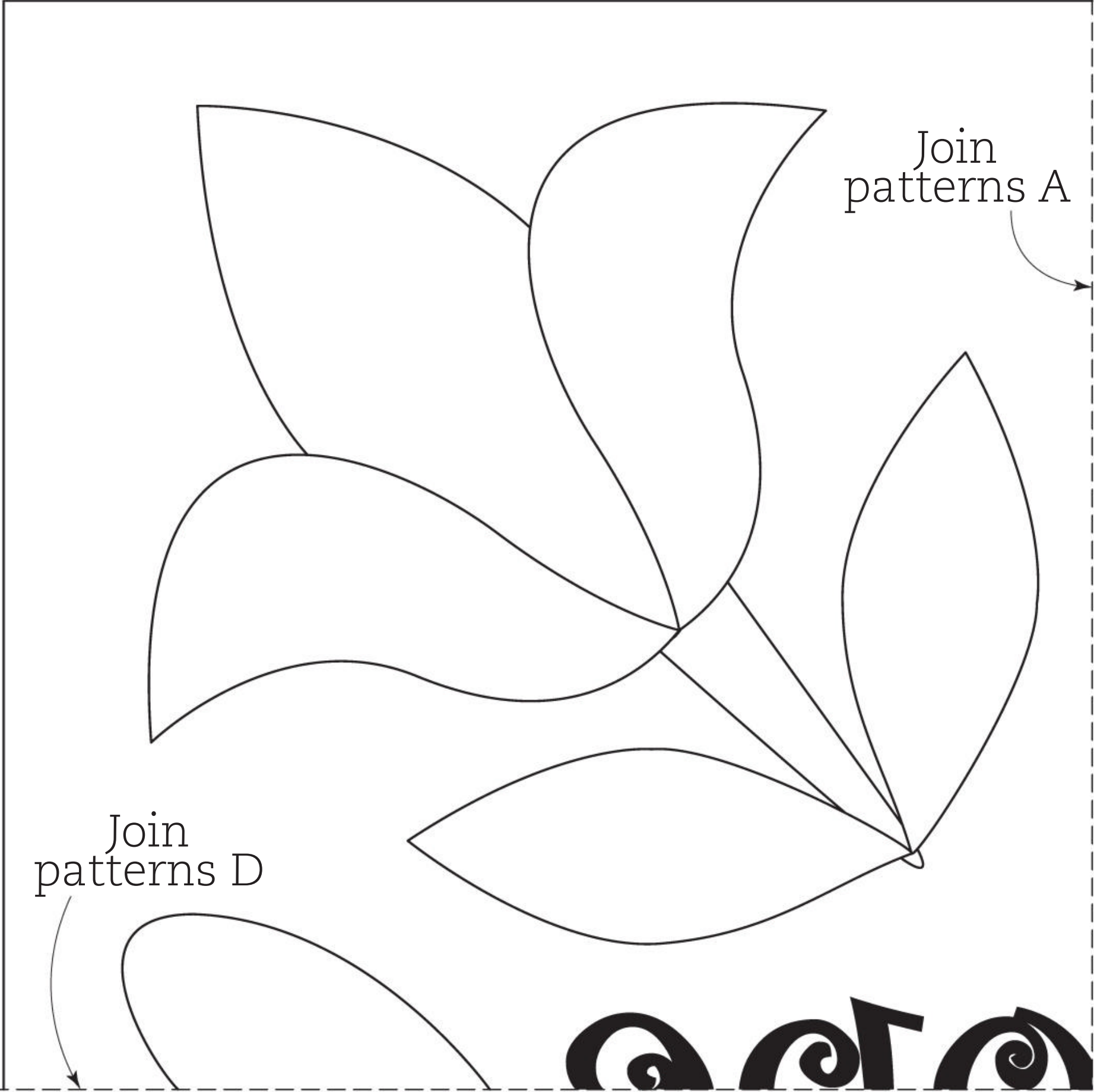


Answer the Call
Lisa Burmann
(Pages 37–43)
Page 3 of 3

Seasonal Sentiments
Spring's Hope
Deanna Hodson
(Pages 44–49)
Page 1 of 4

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and Projects

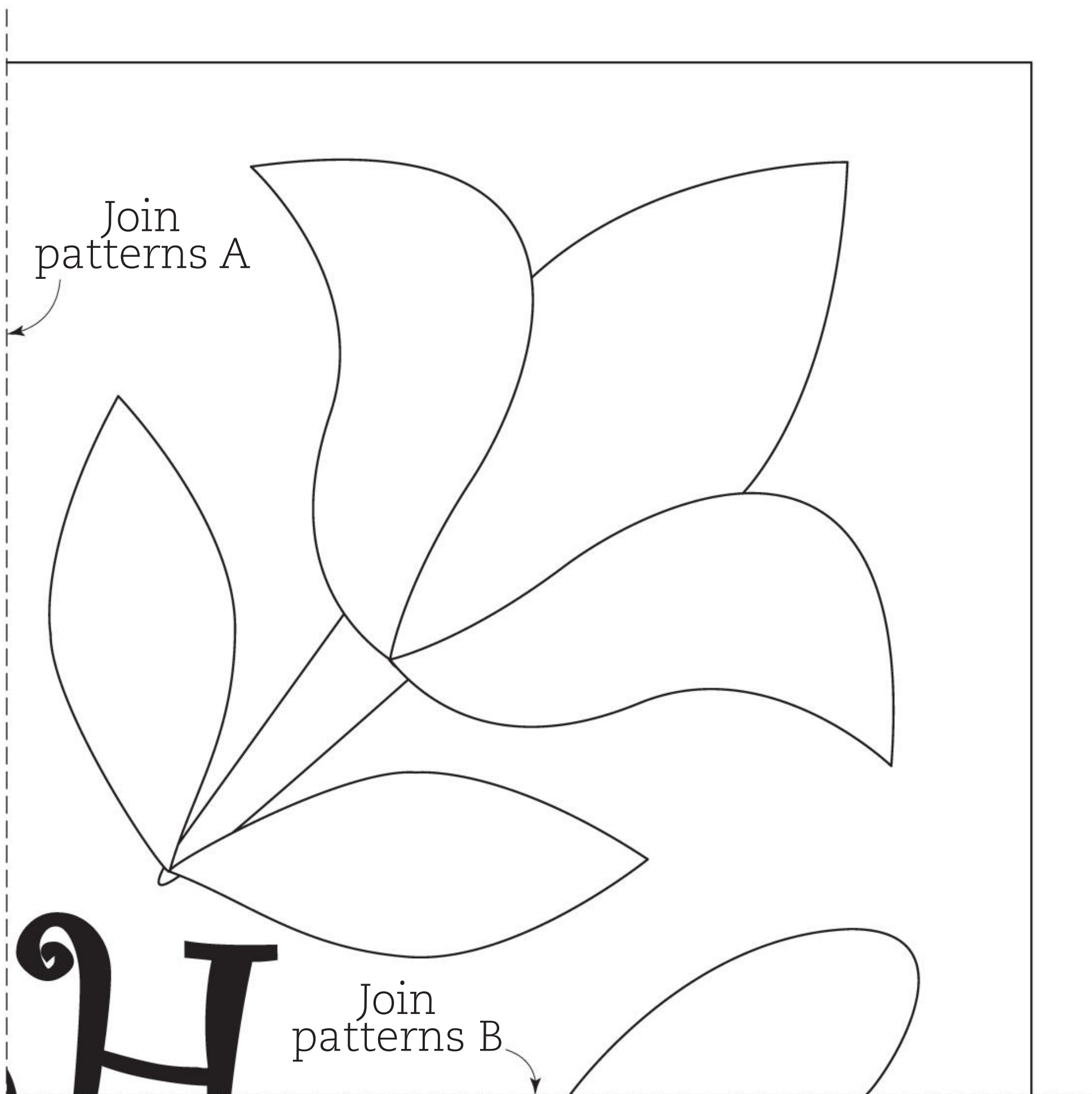
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(Pages 44–49)
Page 2 of 4

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Seasonal Sentiments

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(Pages 44–49)

Page 3 of 4

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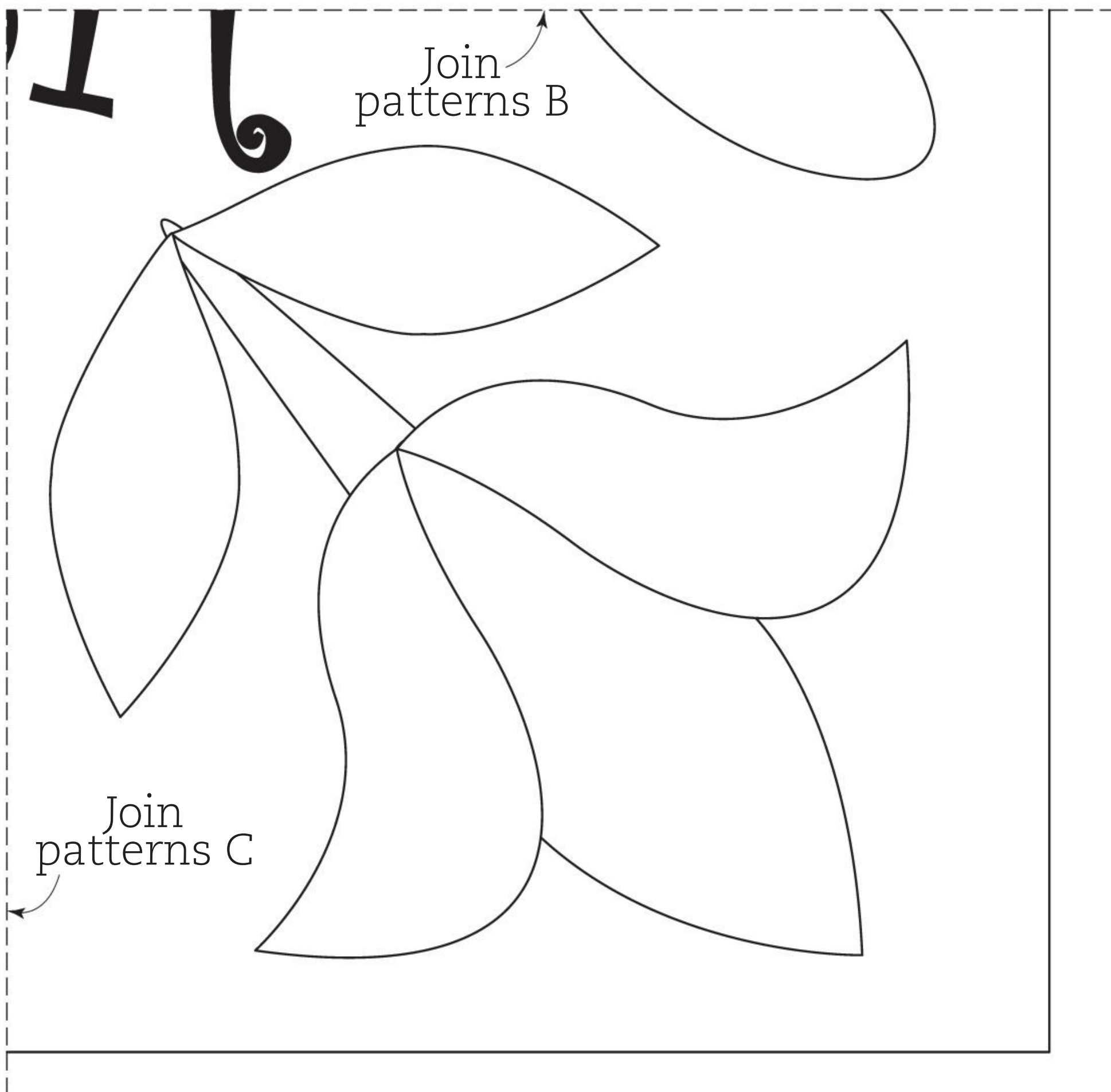
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(Pages 44–49)

Page 4 of 4

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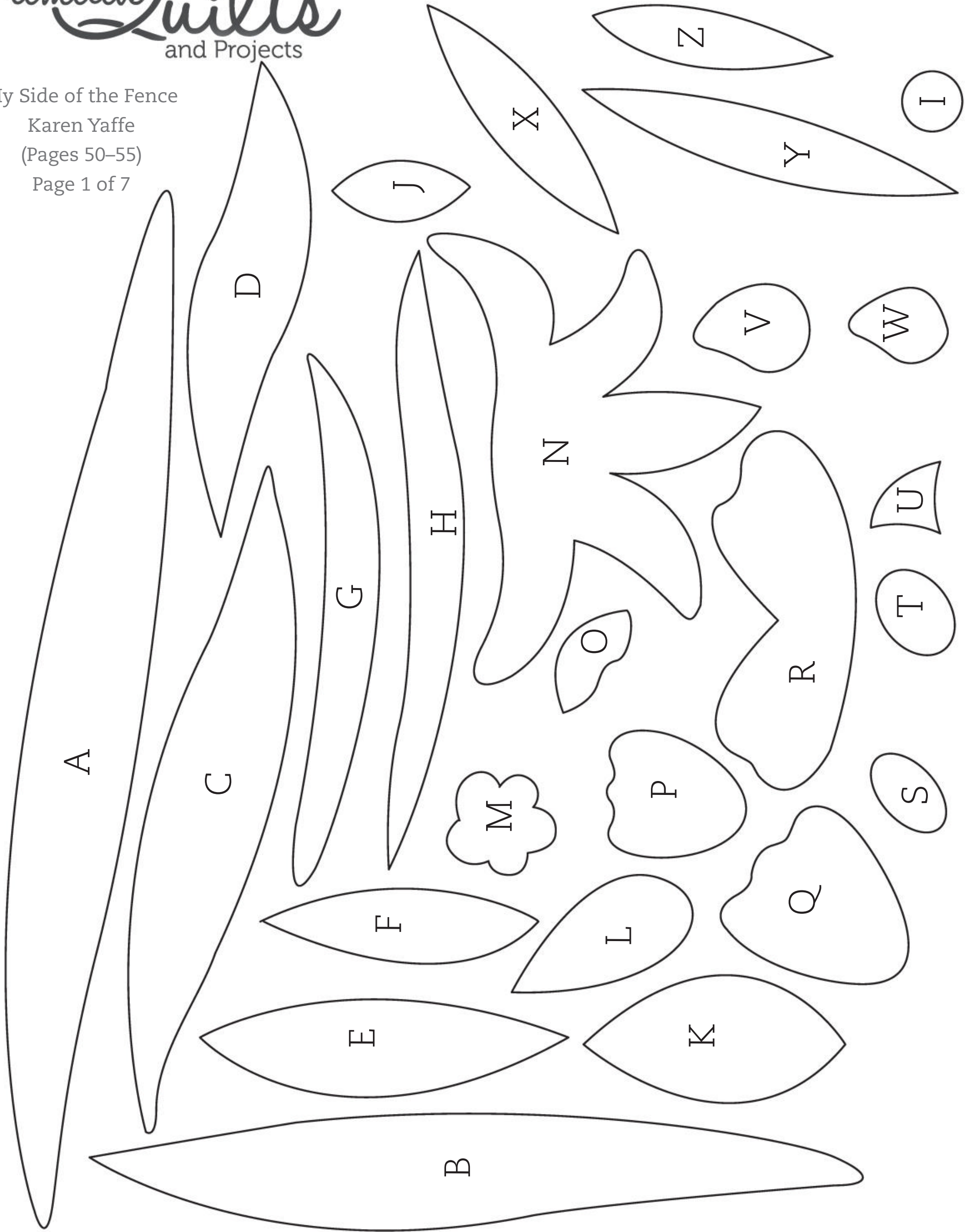


My Side of the Fence

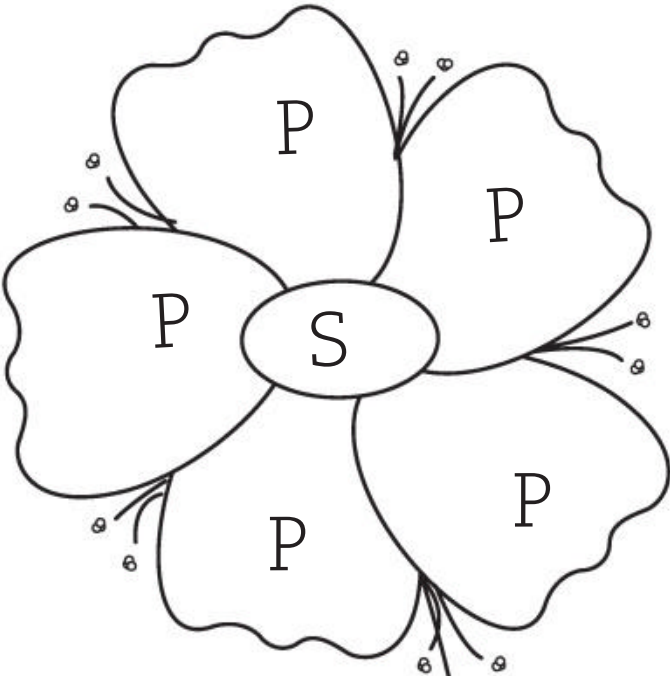
Karen Yaffe

(Pages 50–55)

Page 1 of 7



My Side of the Fence
Karen Yaffe
(Pages 50–55)
Page 2 of 7



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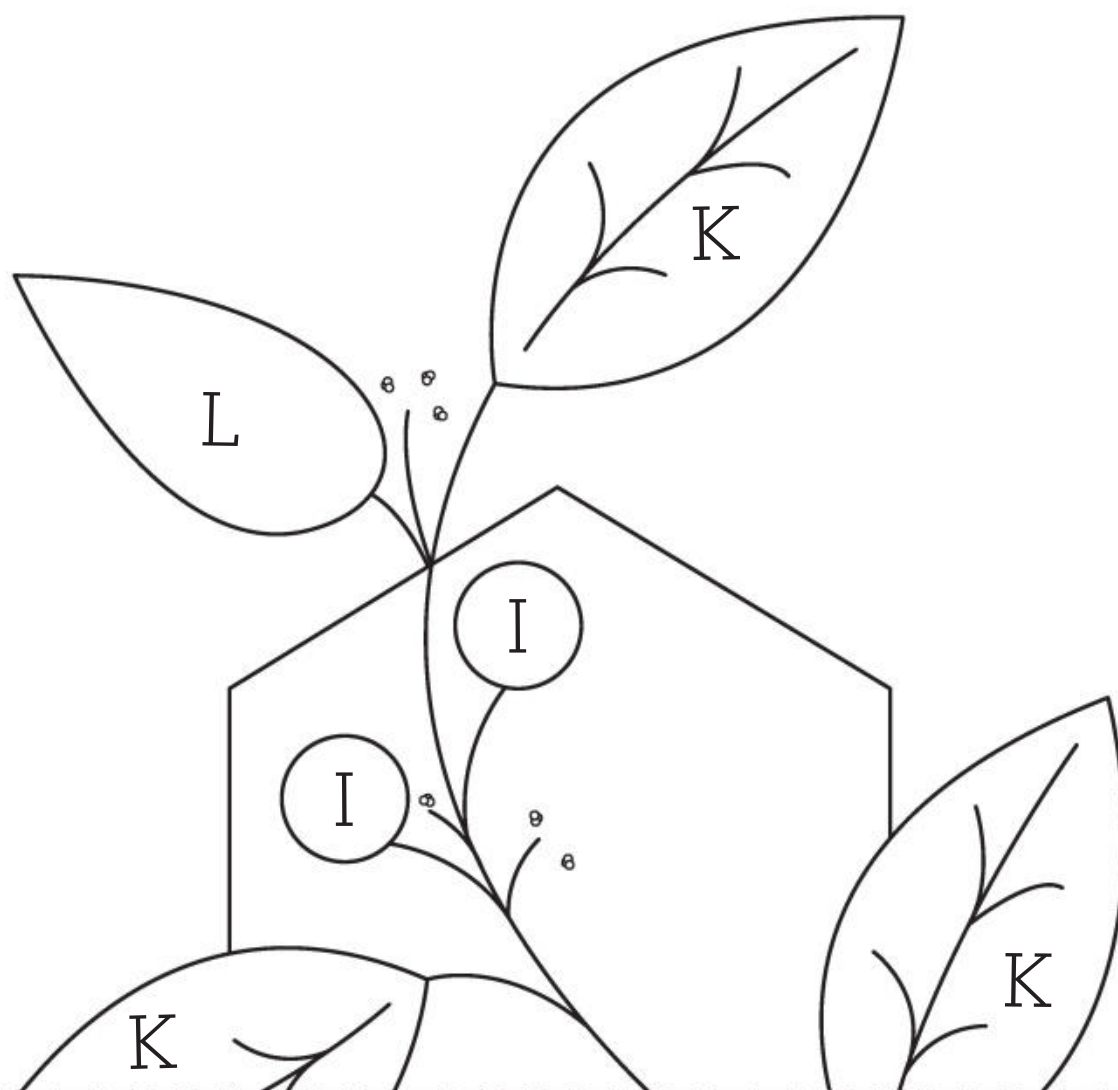


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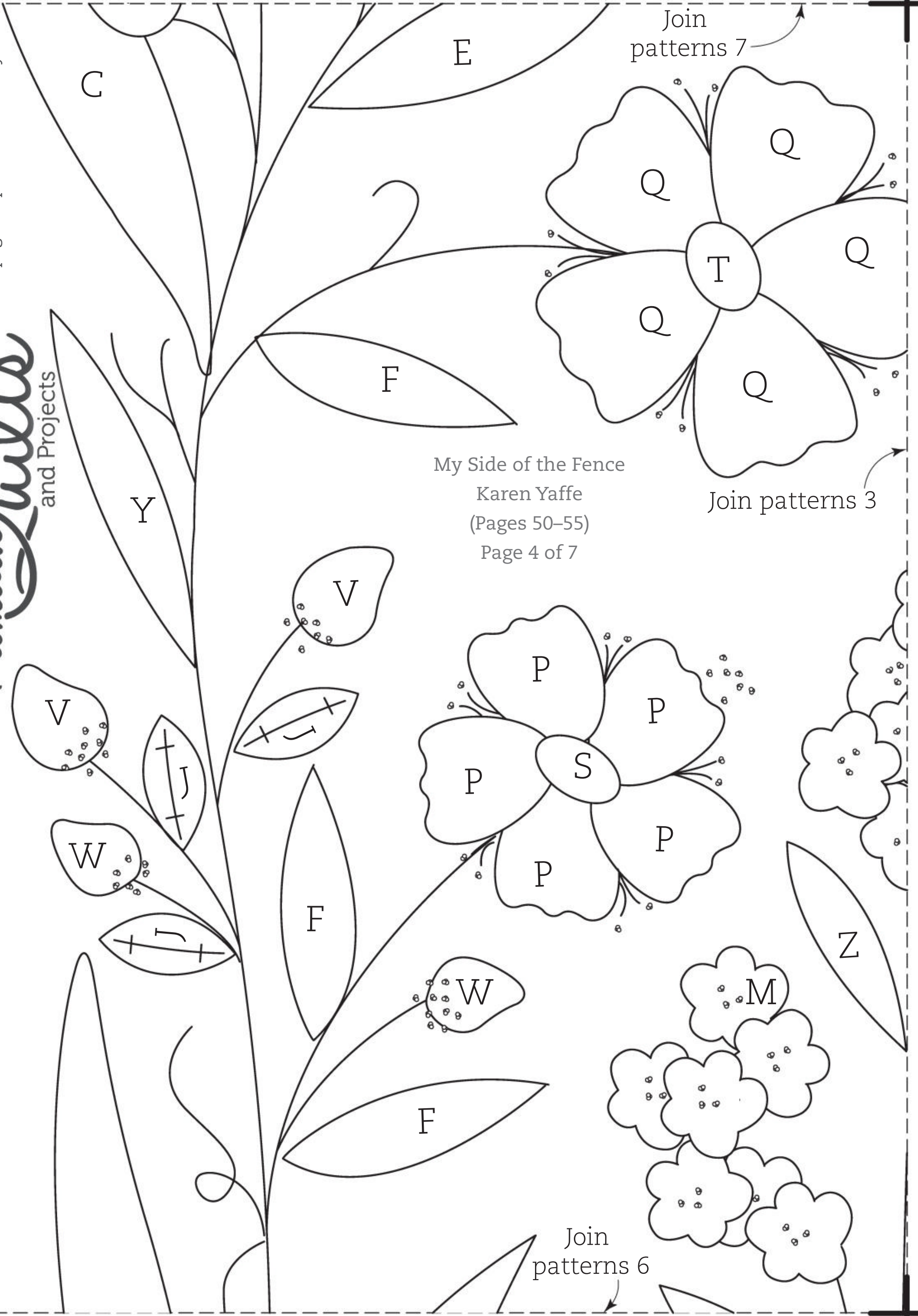


Join patterns 1

Join patterns 2



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My Side of the Fence
Karen Yaffe
(Pages 50-55)
Page 4 of 7

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Join patterns 3

Join
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Join patterns 2

Join patterns 3

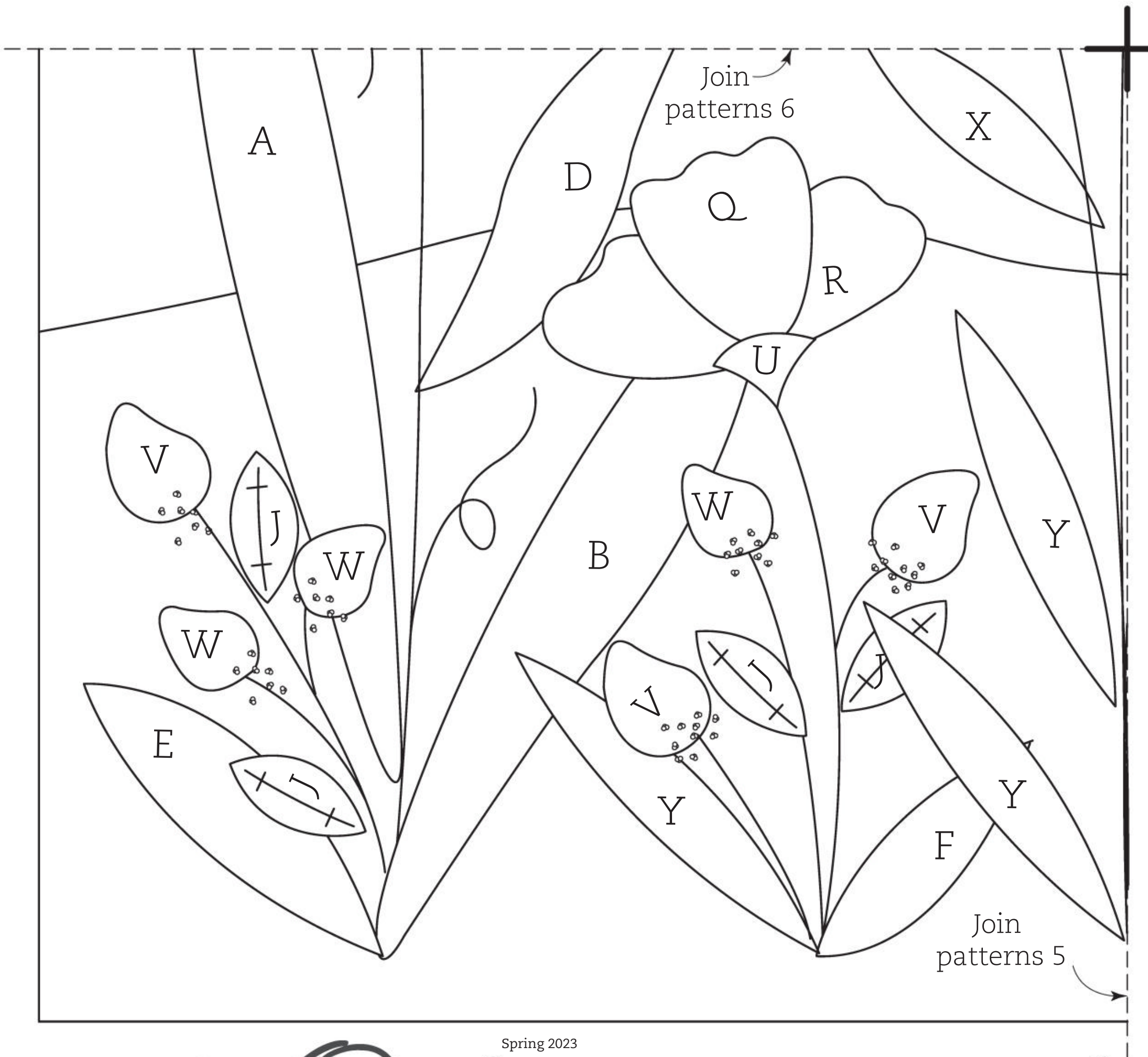
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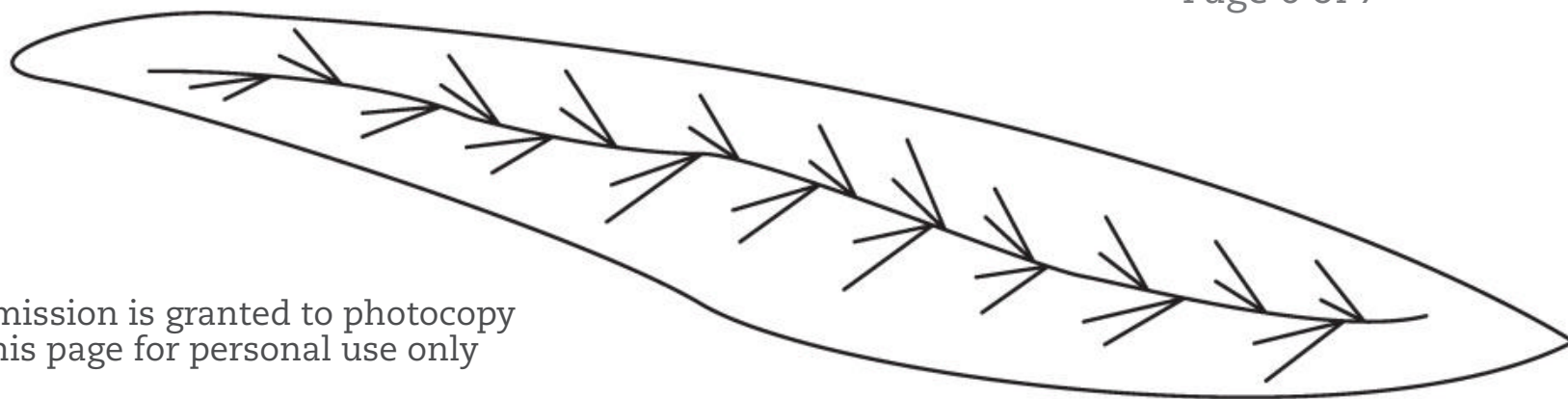
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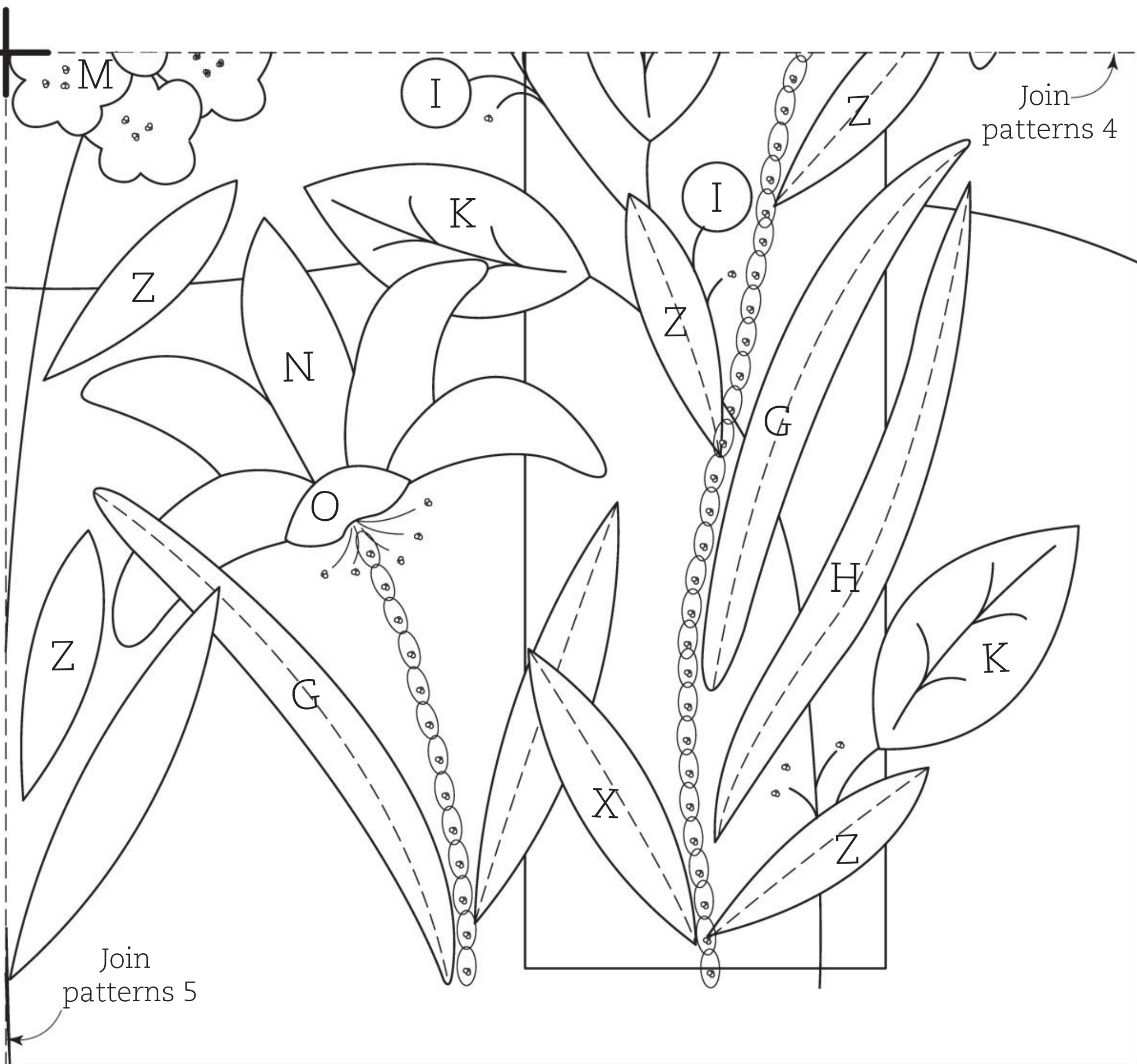
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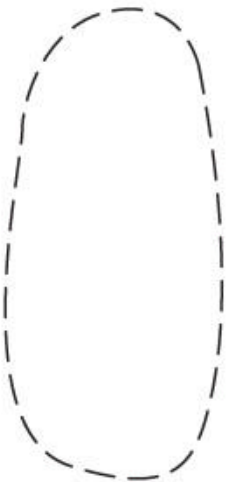
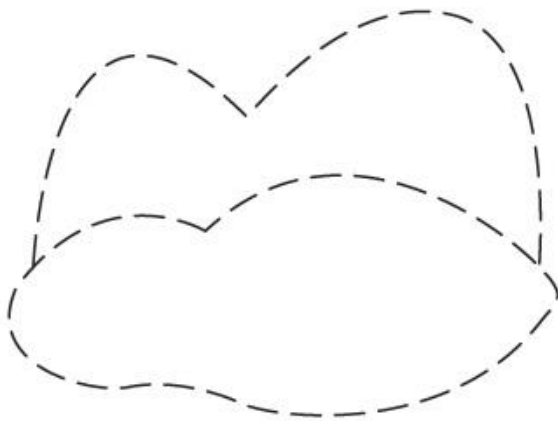
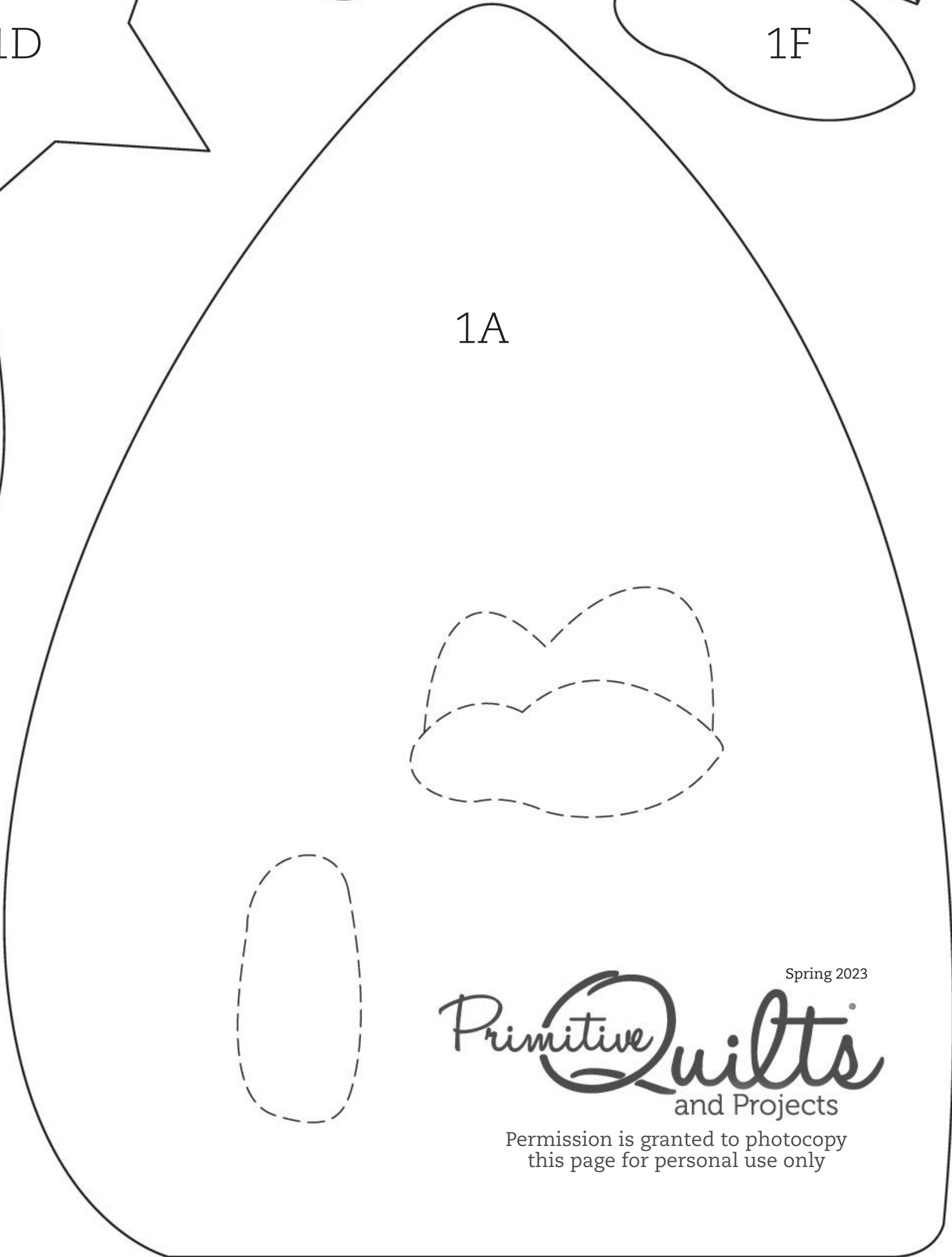
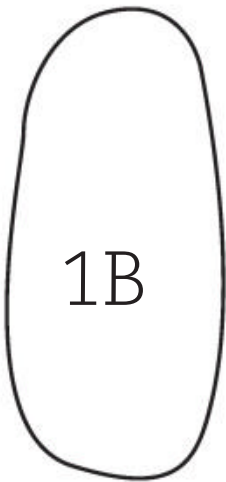
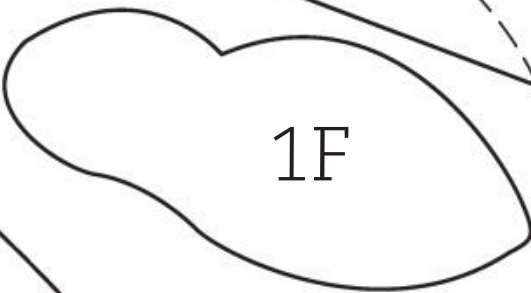
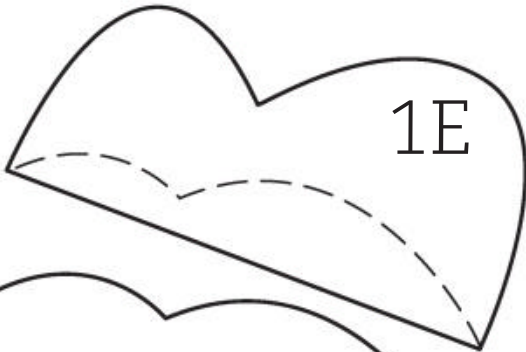
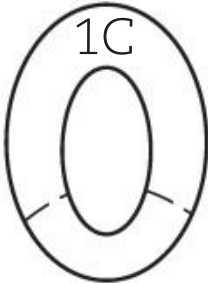
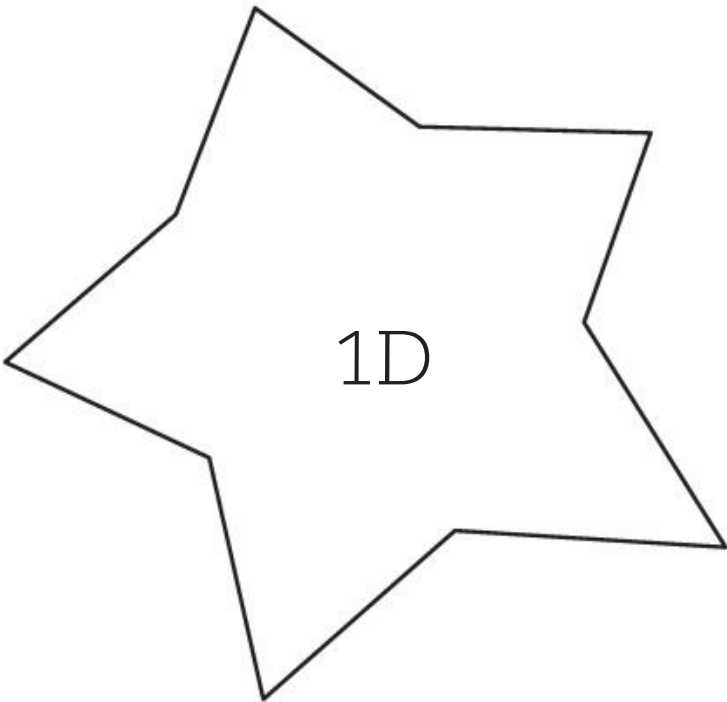
Primitive **Quilts**
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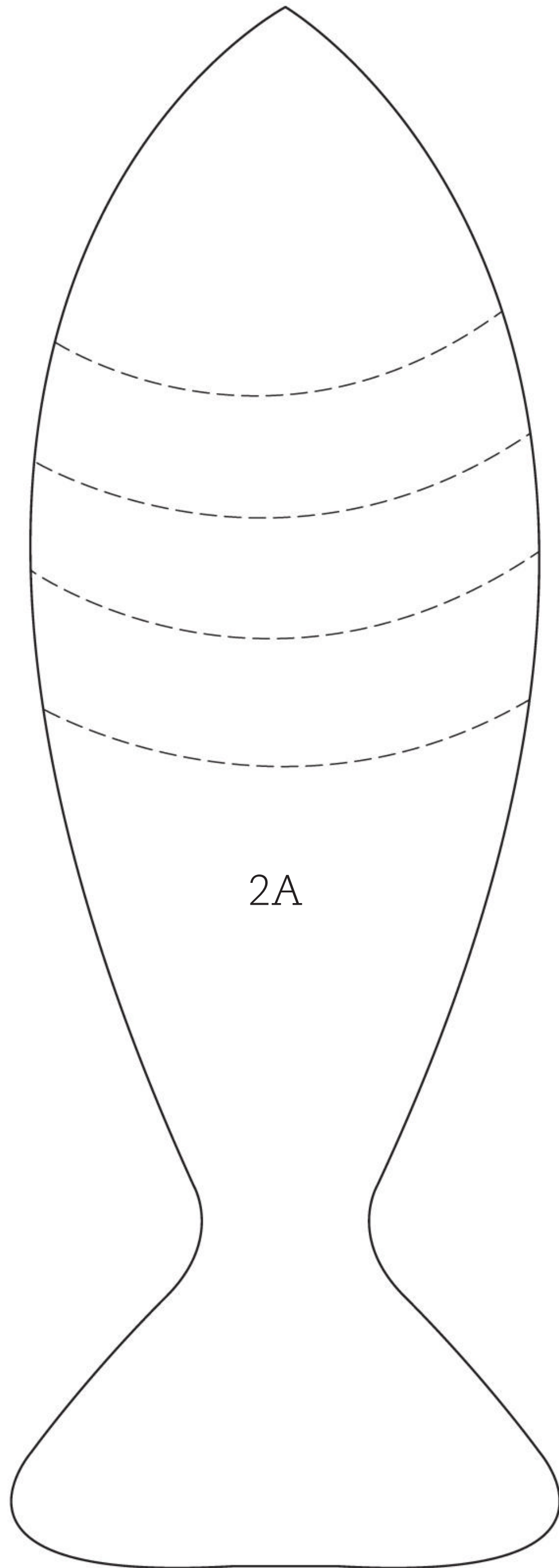
My Side of the Fence
Karen Yaffe
(Pages 50–55)
Page 6 of 7



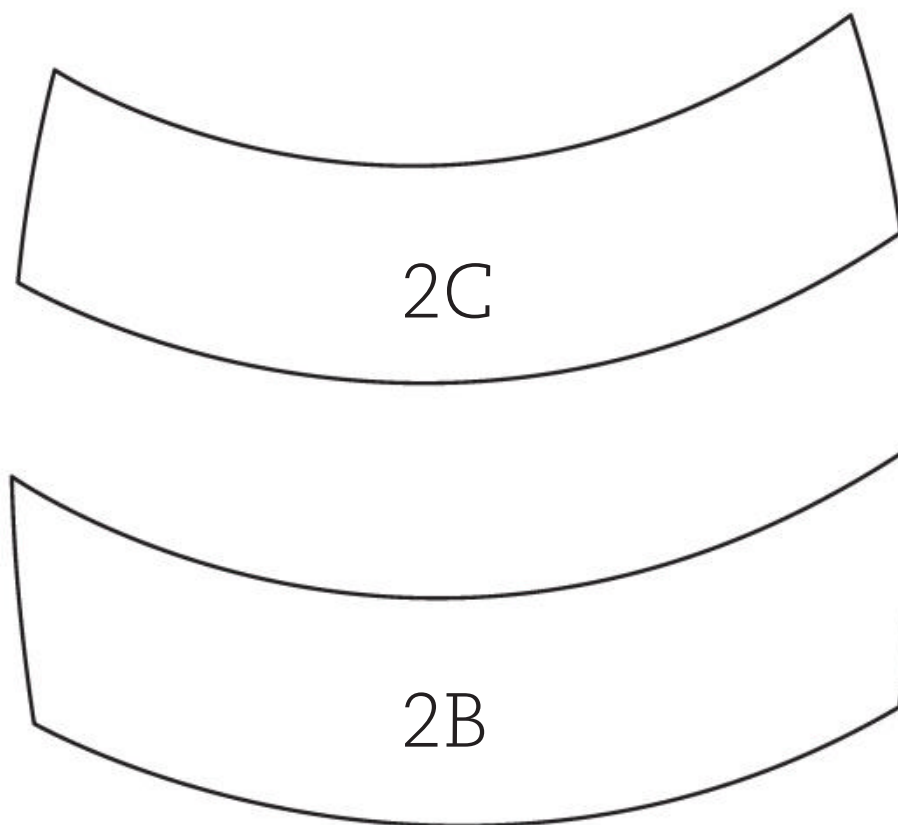
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2A



2C

2B

Country Blues
Julie Porter
(Pages 56–61)
Page 2 of 4

Spring 2023

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Country Blues
Julie Porter
(Pages 56–61)
Page 3 of 4

3A

4B

4C

4D

4A

3E

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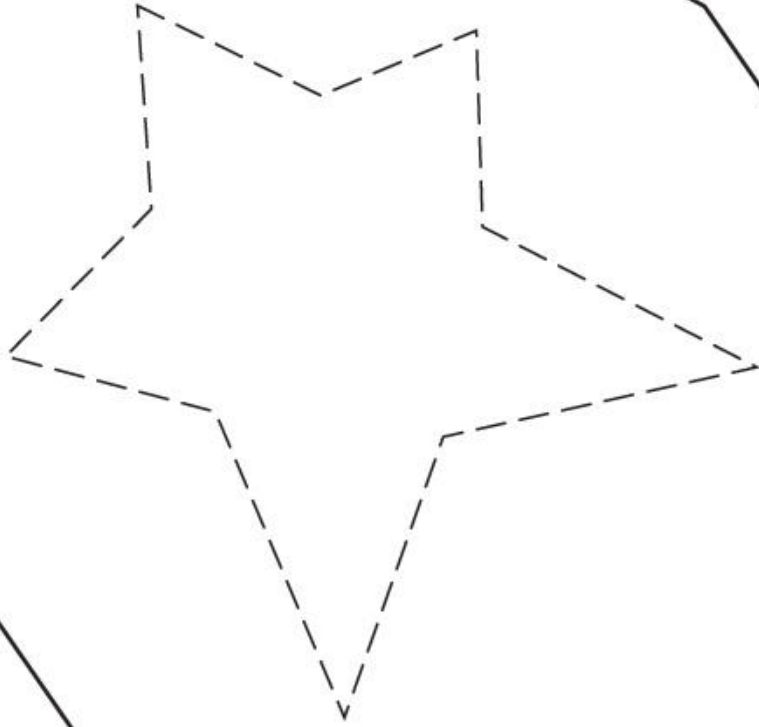
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Country Blues
Julie Porter
(Pages 56–61)
Page 4 of 4

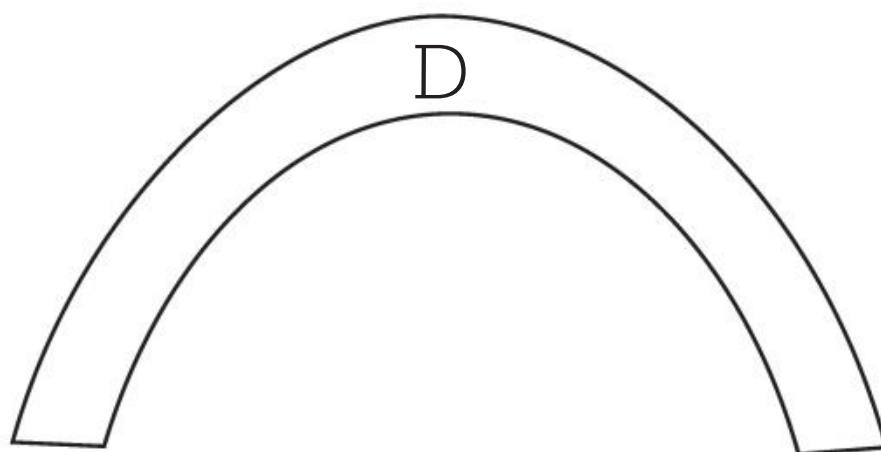
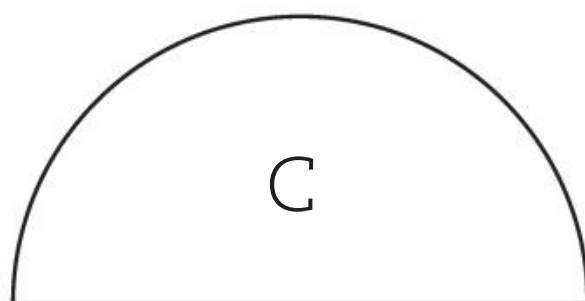
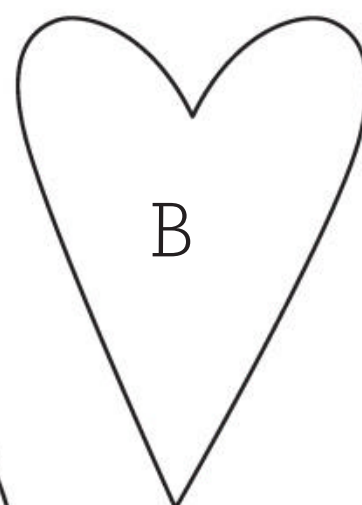
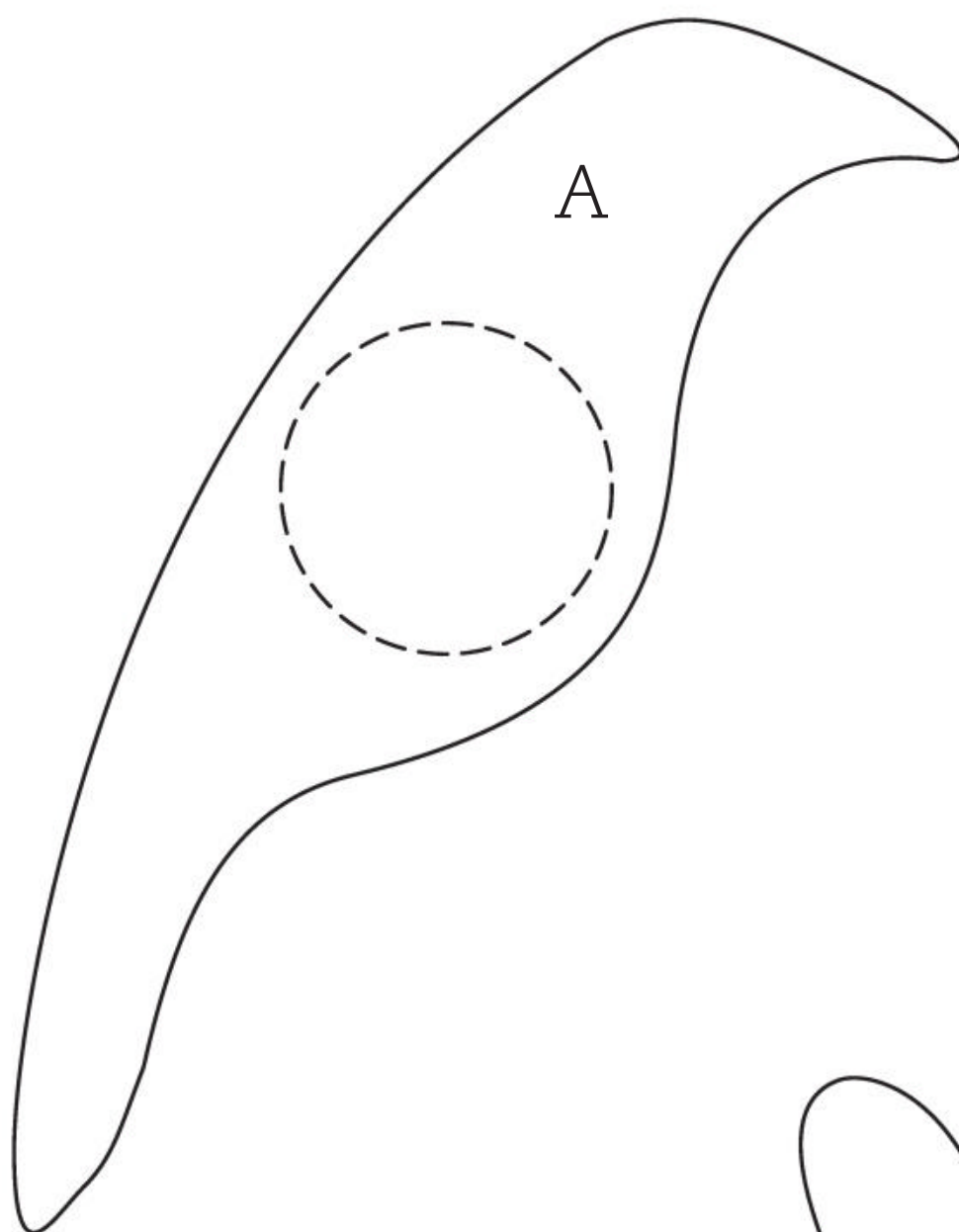
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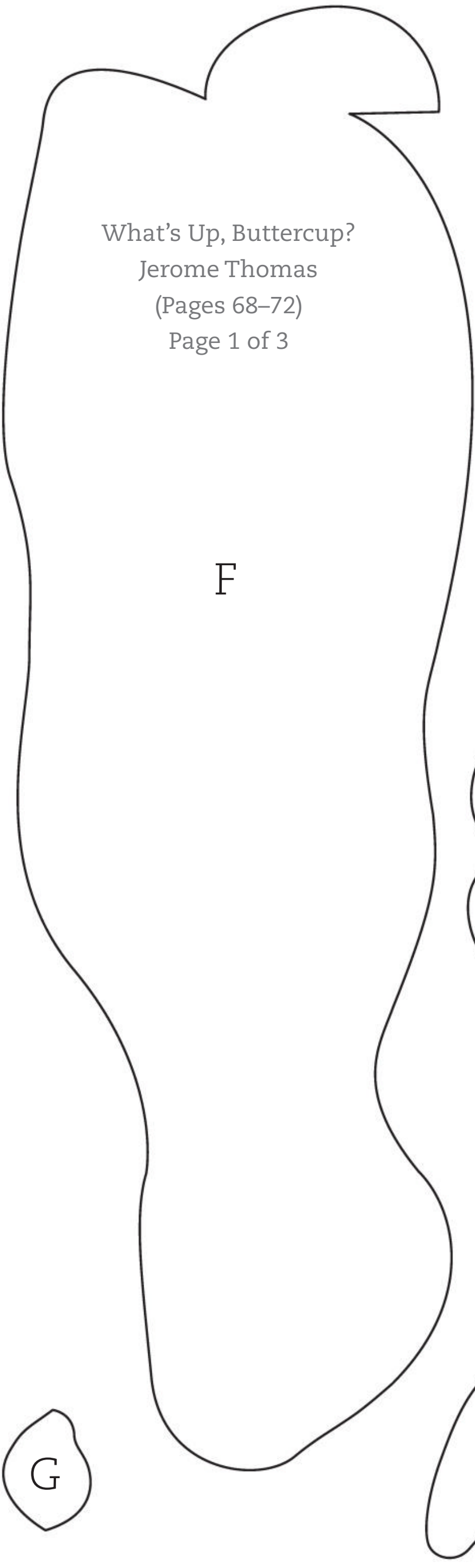
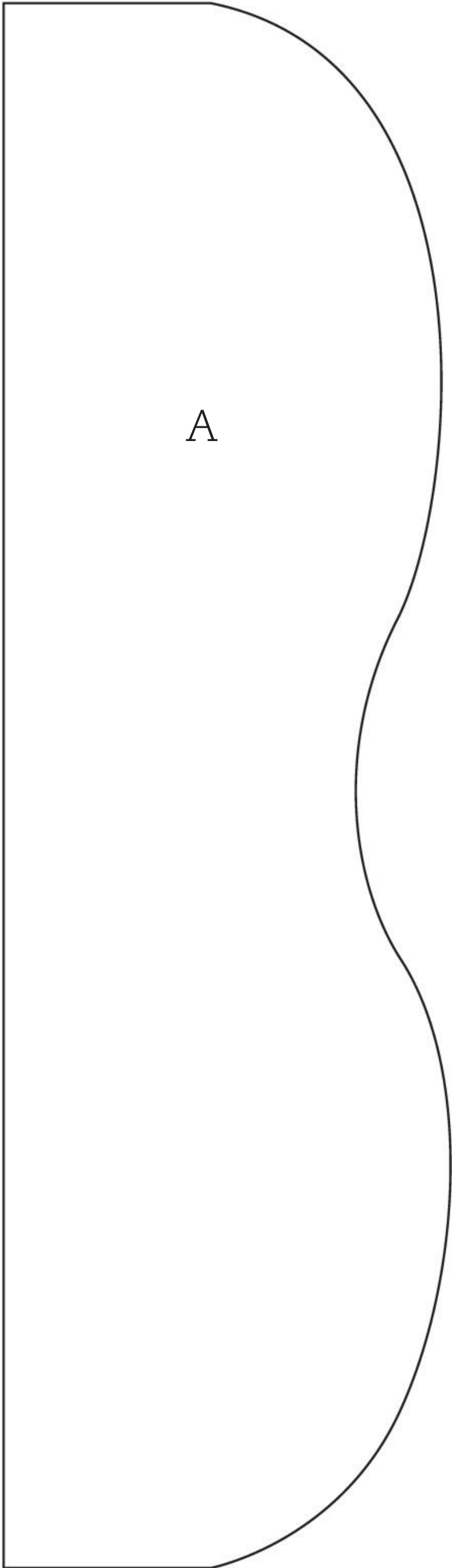


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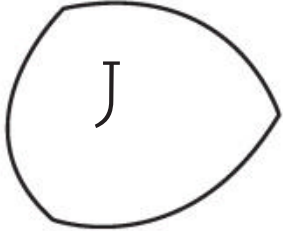
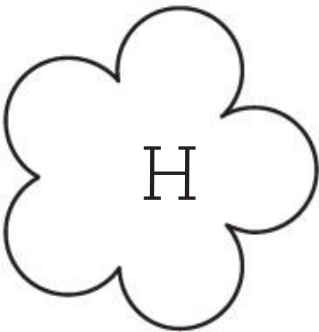
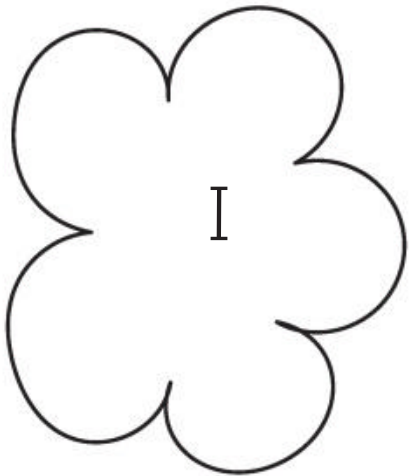
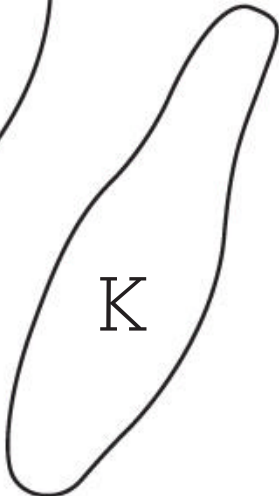
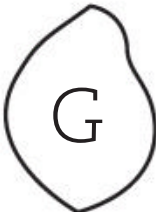
Suzanne Wenzlick

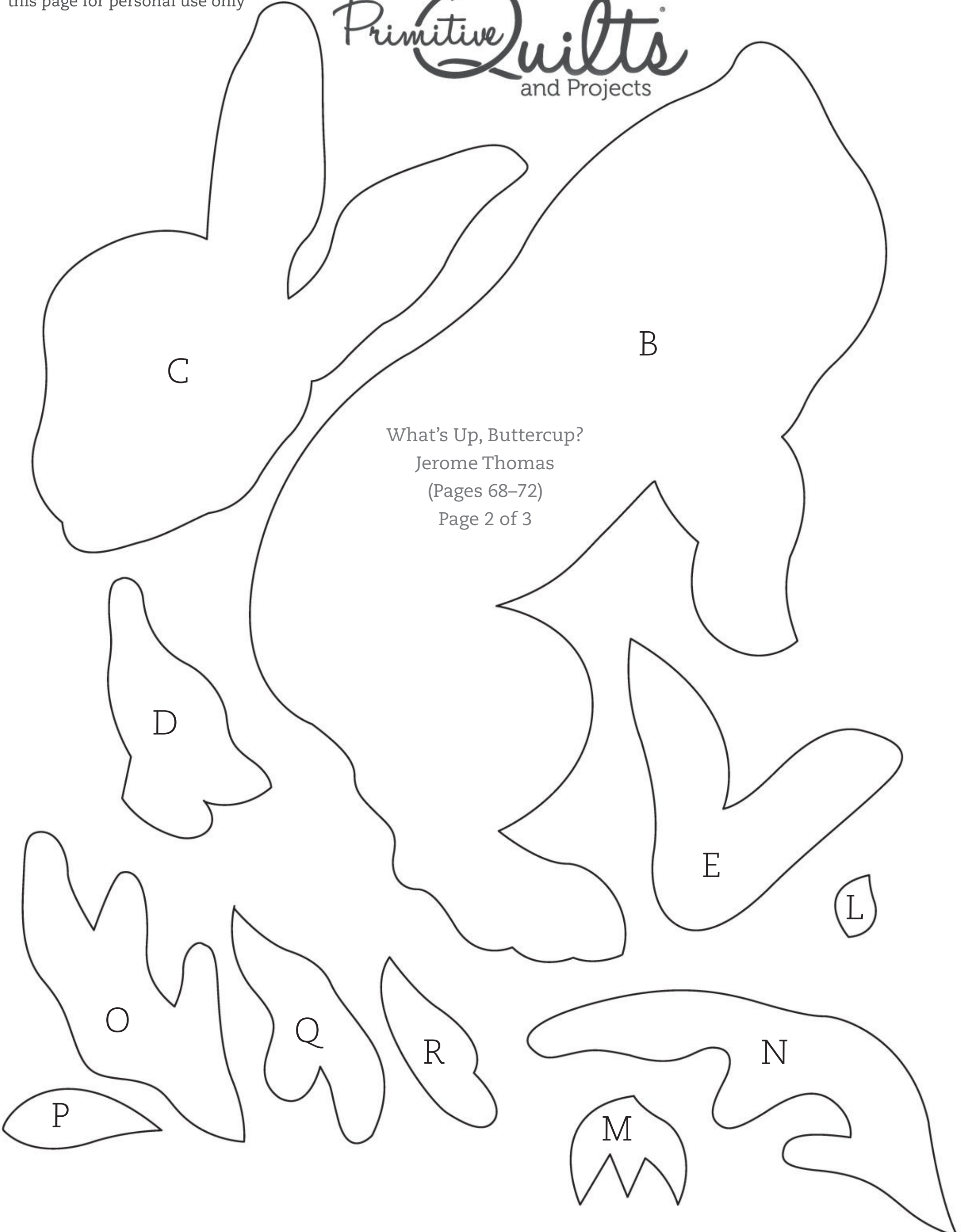
(Pages 62–67)

Page 1 of 1



What's Up, Buttercup?
Jerome Thomas
(Pages 68–72)
Page 1 of 3





What's Up, Buttercup?
Jerome Thomas
(Pages 68–72)
Page 2 of 3



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What's Up, Buttercup?

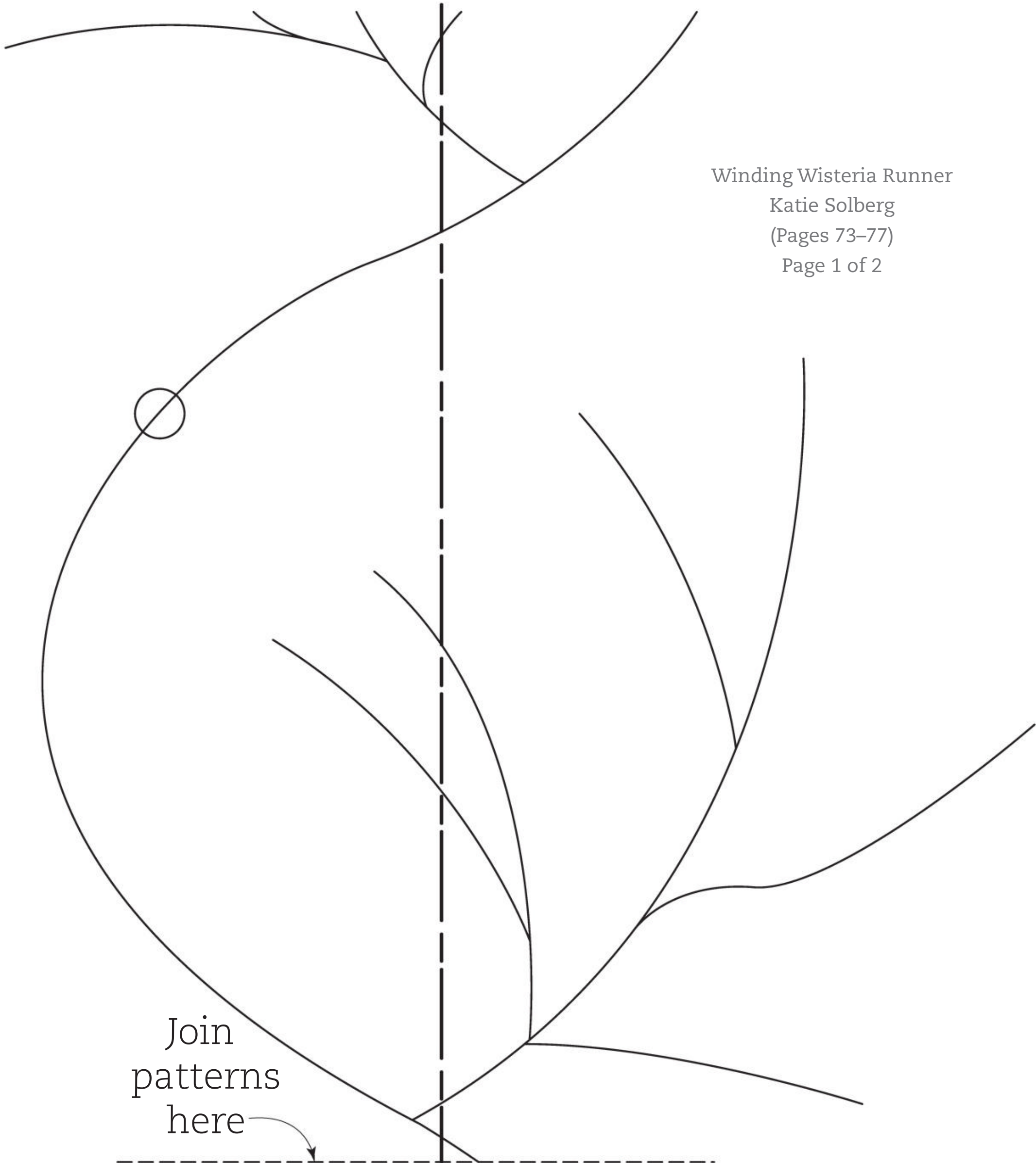
Jerome Thomas

(Pages 68–72)

Page 3 of 3

Layout Diagram A

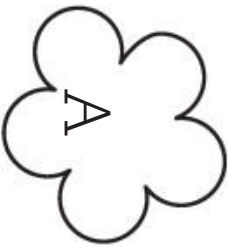
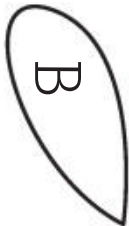
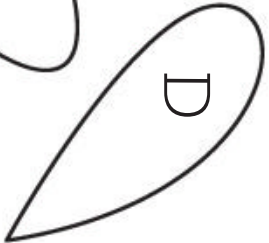
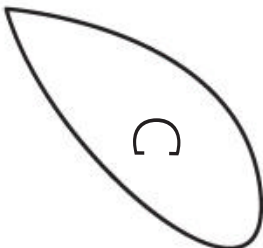
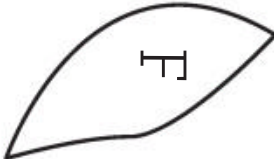
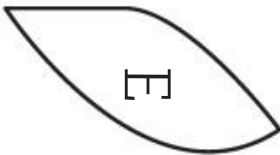
Winding Wisteria Runner
Katie Solberg
(Pages 73–77)
Page 1 of 2



Layout Diagram B

Join
patterns
here

Winding Wisteria Runner
Katie Solberg
(Pages 73–77)
Page 2 of 2



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Half-Round Pouch
Marushka Volkova
(Pages 78–82)
Page 1 of 1

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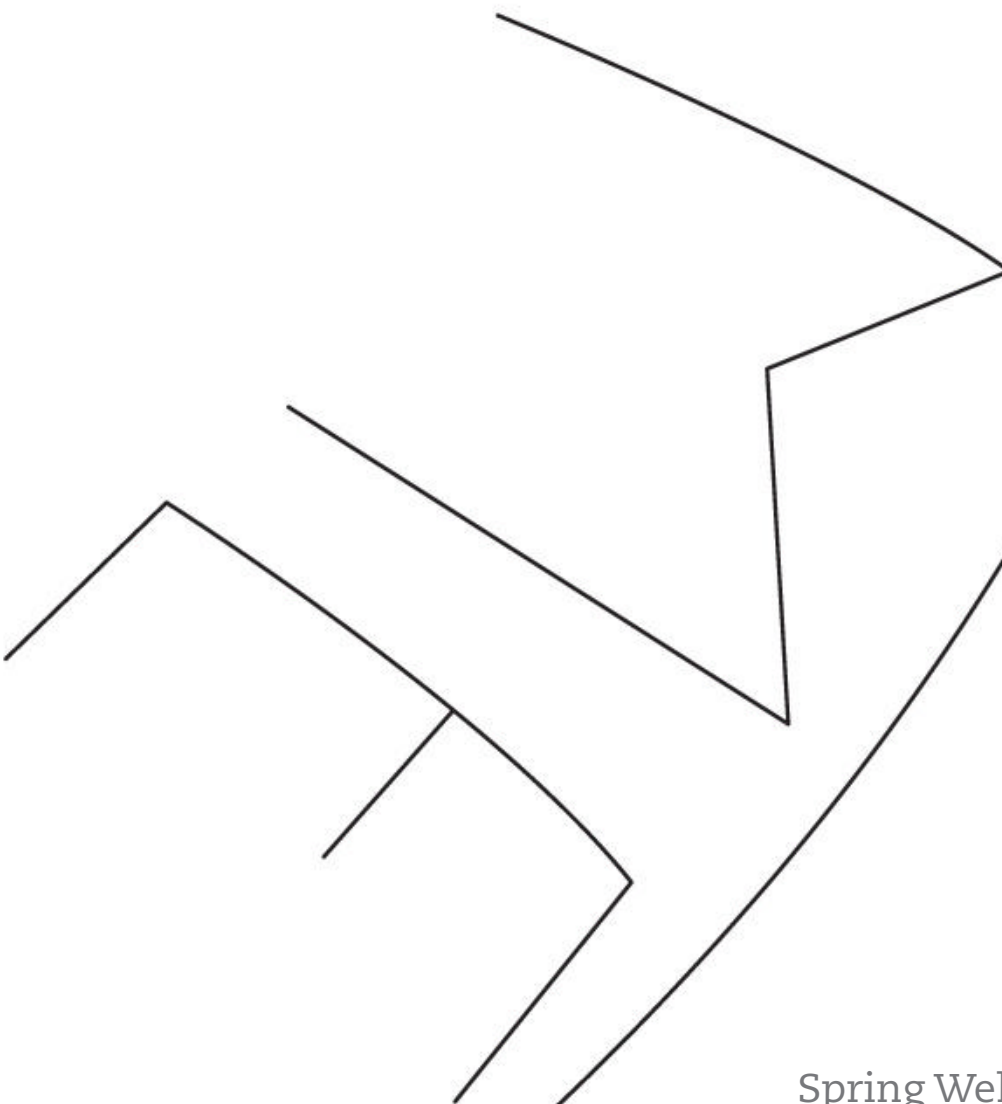
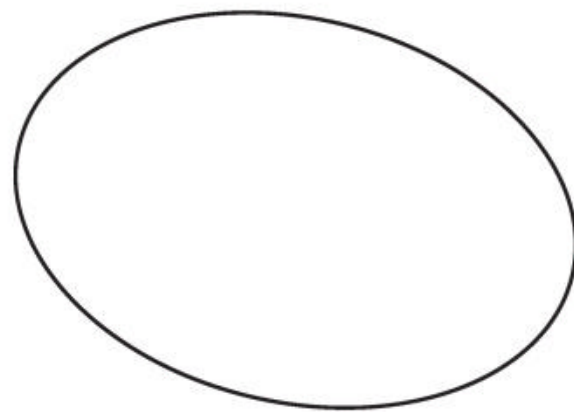
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Spring Welcome
Tonya Robey
(Pages 83–85)
Page 1 of 5



Join patterns 1



Spring Welcome
Tonya Robey
(Pages 83–85)
Page 2 of 5

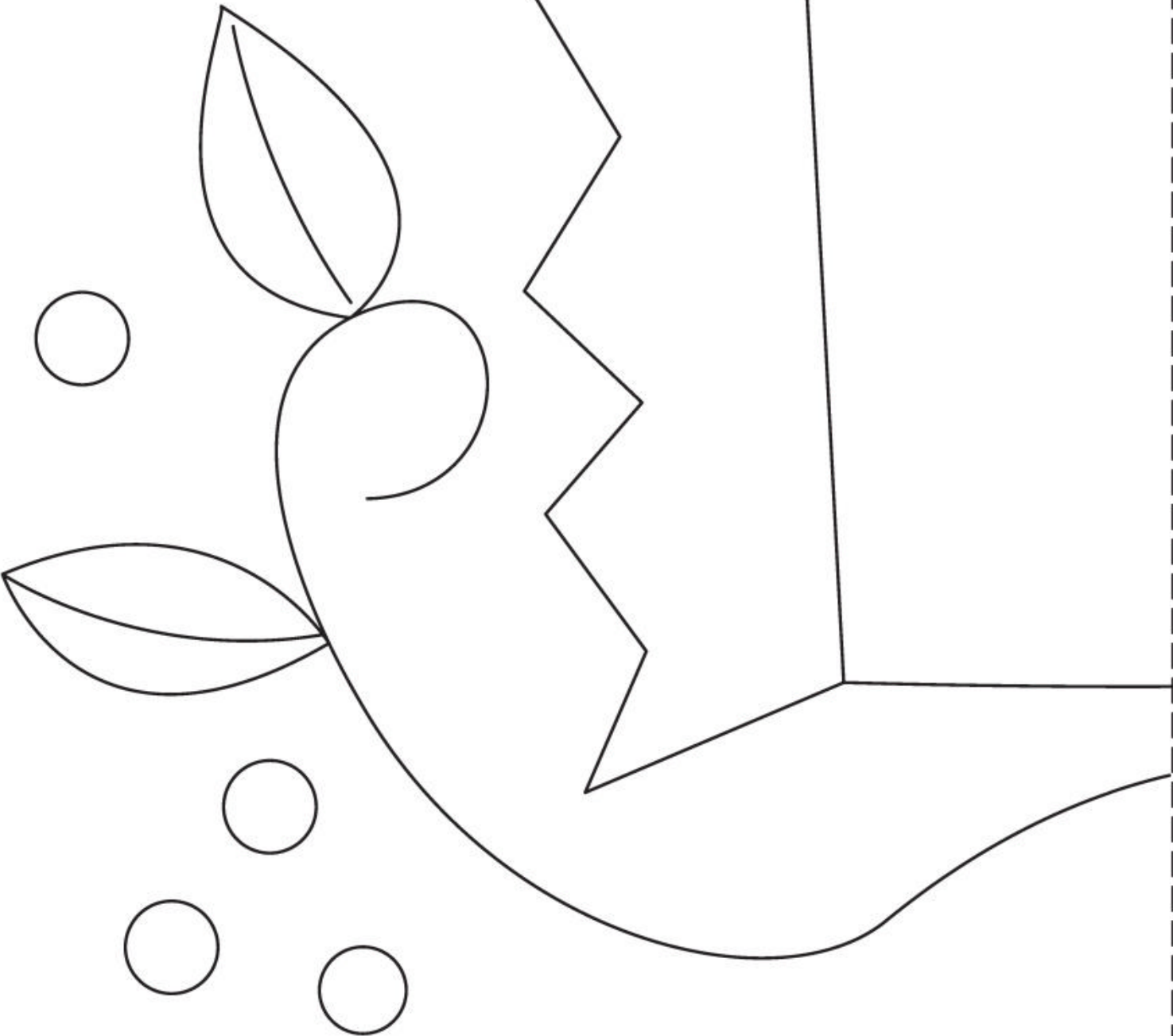
Join patterns 2

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Join
patterns 5

Join
patterns 4





Join
patterns 4

Spring Welcome
Tonya Robey
(Pages 83–85)
Page 4 of 5

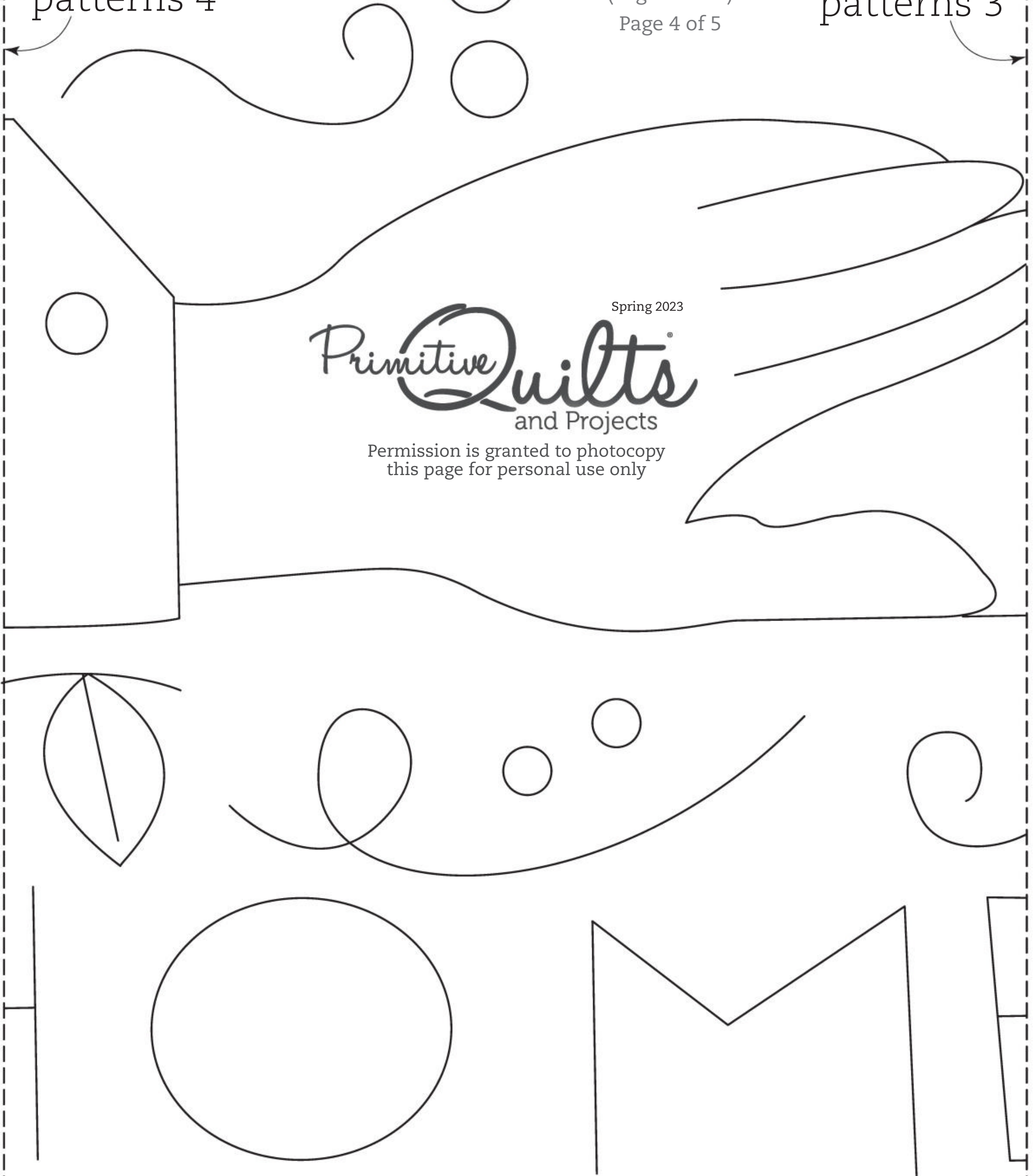
Join
patterns 3

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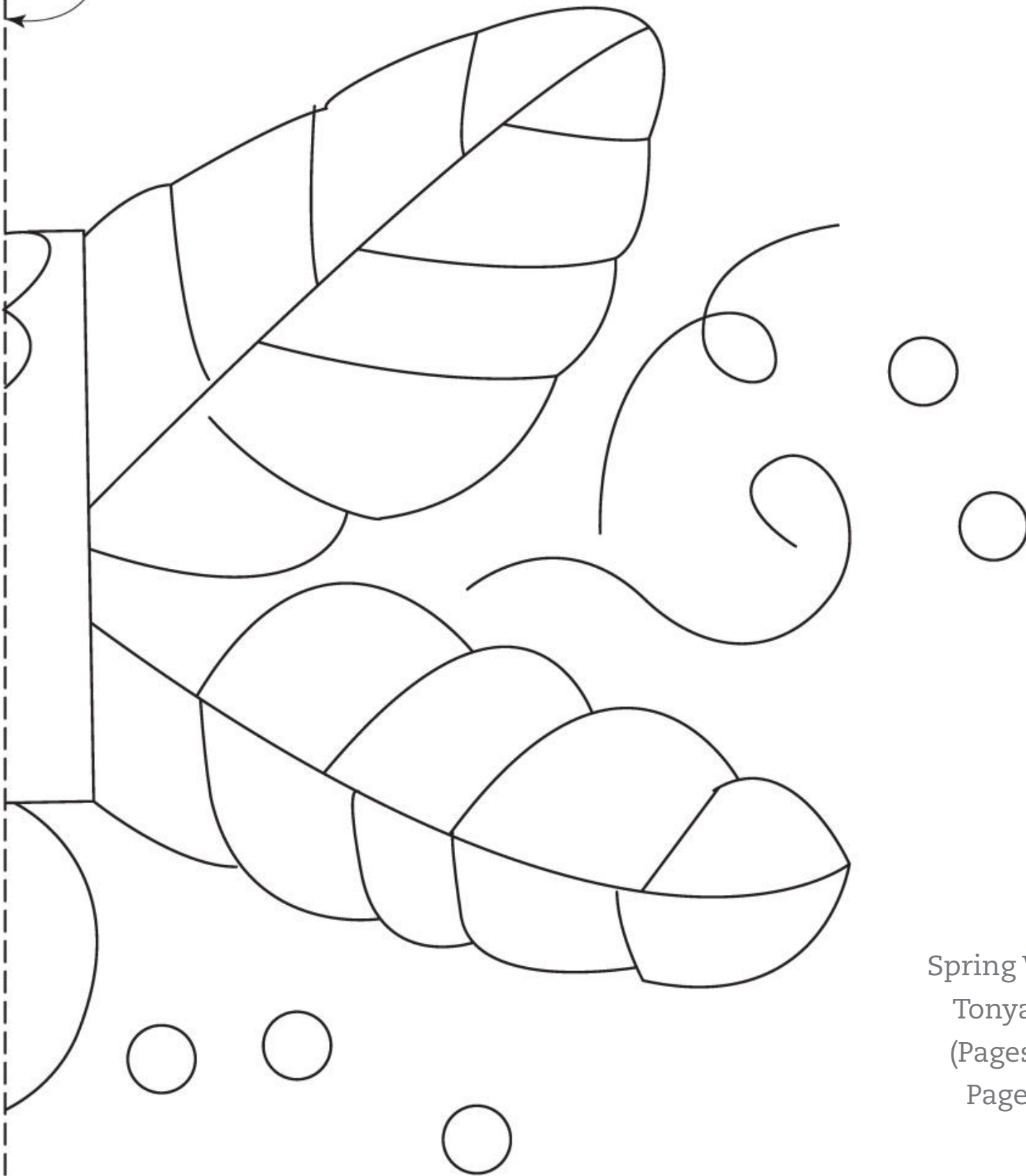
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Join patterns 2

Join
patterns 3



Spring Welcome

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(Pages 83–85)

Page 5 of 5

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